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HELEN WHITMAN.

THE NATURAL GIRL



EDITH SEARLE GROSSMAN writes learnedly, if somewhat heavily, in an English magazine of the decadence of tragedy. Her contention is a phase of optimism, and as such should be read, for we should encourage every vestige of optimism from any quarter.

She says we give less and less of our patronage to tragedy because the possibilities of human nature are growing less and less tragic. She predicts an era of comedy, when the growing refinement of the race will eliminate all savage impulses, and only our lighter impulses will be mirrored on the stage because there will be only lighter impulses in human nature.

Viewed superficially, that will be a time to welcome, yet when there are no tragic possibilities in human nature, no strong and dangerous undercurrents of emotion, will there be any more power for good than for evil?

In this era of our development the persons of strong passions and turbulent emotions are the person powerful to achieve. They are the human dynamo who keep the world moving.

It is sadly true that a great light throws also a heavy shadow, and that the nature capable of adding much to the world's sum of achievements often throw the long shadow of domestic and affectional griefs.

I once tried to pose Howard Chandler Christy, that neat and entertaining illustrator, with the old question, "The lady or the tiger?" He answered promptly, "The lady, of course. No nice girl would turn a tiger loose upon her lover."

I'm not in the least sure of that. Or rather, I am not sure what constitutes Mr. Christy's standard of niceness. Which of us who has looked into the heart of a friend in the agony of some Gethsemane of human experience can doubt the strength of human emotions? And, by the way, don't despair if some blundering brother forgets your identity. Julian Hawthorne says human nature is the same that it was a thousand years ago, or three thousand years ago. Another writer refers to murder as "a splendid crime."

If murders are less frequent, they are none the less picturesque and terrible. We are no less savage, but we have grown more hypocritical. There is more refinement in our torture of another. Instead of killing our enemy we allow him to live, believing that his suffering will be longer and therefore more cruel. Meanwhile we will go to see tragedies if they are well mounted and acted.

Charles Klein, whom the actor folk love to call "Charlie," for he was one of them, not so long ago, when he played the newboy in Little Lord Fauntleroy to keep the pot-boiling while he wrote plays for future gold and glory, is leading the severely simple life at Merriewood Park in Sullivan County, New York.

That is, secondarily, he is spending the Summer in bucolic fashion. Primarily, very primarily, he is working on his play, which we shall probably see in New York in October. The play has a big theme, which I am nearly bursting to tell you about, but I promised that it should remain a secret, and women can keep secrets, although it hurts.

One fact is so plain that a runner may read. That is that there are none of us who do not wish that the drama the kindly, simple mannered, unpolished-by-success author is writing at Merriewood shall be another The Music Master, or The Lion and the Mouse, or that it shall be a greater than either.

Read Una Clayton's "Don'ts." They are worth perusal and remembrance.

Don't tell your fellow artists what wonderful hits you have made. If you have, they have heard about it; if you haven't, they know you are fibbing.

Don't tell of the large salaries you have received. Your listeners have told the same thing so many times that they would rather hear something original.

Don't tell your "leading man" (or "leading woman") friend that "so-and-so" are the cleverest people you know. The reason is obvious.

Don't knock your professional brethren. Those who hear you always attribute it to jealousy.

Don't be jealous of an associate. It is an acknowledgment of superior talent.

Don't be grumpy. "The Lord loveth a cheerful" disposition.

Don't tell a man that he is a bad actor. He probably knows it, but does not like to be reminded of it. Don't be "too good" for the show you are with. It is giving you your head and better.

Don't think people are speaking ill of you when they are talking aside. If you are the subject of conversation they might be accidentally saying something nice about you.

Those who believe that education is immaterial in matters pertaining to the stage have been joined by a recruit who writes from Providence. This is his letter, written to Kathryn Funnell. Typographical limitations forbid the reproduction of the grease and ink spots:

MISS FUNNELL: There is a young ladie in Providence who writes plays and if you would like to buy one you can have first chance from this girls plays. She has written a \$25,000.00 production and many

other smaller plays. She selects all the scenery and costumes for her plays and they are great. Miss Funnell, don't give up by one of her plays and you will make a high name for your self. If you would like to talk with this young ladie, and make good terms she will write you a play that you may play with her. Excuse me for writing to you but there are other companies who are trying to get her plays and I want you to try and have one also. If you want to talk with this young ladie just drop me a few lines and I will let you know when and where.

May Irwin writes to friends who are lingering perforce in town that, having known all the delights of barnstorming in the long ago period, she is now experiencing the novel charms of barn living. Her home on Irwin Island, in the Thousand Islands, is being torn down, and from her barn habitation she is superintending the erection upon its site of a model Summer home. Knowing the Irwin town home and Miss Irwin herself, and having seen the architect's plans of the mid-river castle, I predict that it will have all of the Irwin attributes—amplitude, a vast sunniness and breezes from every direction.

Which reminds me that the guests on Irwin Island are many and varied, but all of them entertaining. Last year one of Miss Irwin's most honored guests was a gray haired, severe featured woman whom Miss Irwin discovered in a search for good food in a nearby hopeless Western town the season before. As might be surmised, Miss Irwin enjoys the good things of the table. She was staying at an execrable hotel, and breakfast for her was mere ghastly form. At the hour for luncheon she put on her hat, rode determinedly down in the elevator and turned a contemptuous nose in the direction of the hotel dining room.

"As a last resort there are crackers and cheese to be found in grocery stores, and I have seen in my twenty-eight years, dropping seven, a few clean delicatessens," she said, with the well known Irwin resolution. But while she searched for these institutions she kept the Irwin weather eye open for other attractions. She found them when she caught sight of a sign "The Woman's Exchange."

She entered. She feasted, and when she had finished she told the manager, with tears of affection in her eyes, how to the very pit of the Irwin stomach she was grateful to her for the home-made cooking whose fruits she had enjoyed. Thereafter, while she tarried in that Western town, Miss Irwin ate nothing that did not come from the Woman's Exchange.

She ate a late breakfast, and her before matinee luncheon, her between performances dinner, and when she reached her room after the evening performance she found a dainty luncheon in a dainty basket, sent from the Woman's Exchange. Miss Irwin left town but she never forgot. She wrote the manager, thanking her for the good things and telling her how much she missed them en tour.

And when Summer came and the comedienne hid her to her beloved Thousandth Isle the first invitation she sent was that bidding the manager of the exchange for woman's cooking to be her guest. She came, a strange spectacle for Irwin Island, where all the guests are smart, gay women, in her mourning garb three seasons behind New York, and with her stern features and iron gray hair. But May Irwin and her boys met the visitor at Clayton and rowed her over to the island, and she had the liveliest time of her life. Miss Irwin cooked for her with her own hands and from her own recipe book. Harry Irwin took her rowing every morning and Walter and she went fishing every afternoon, and every night she went with the three cheerful Irwins to the hotel piazzas to listen to the music and watch the dancers. And when she went back to the Western town it was with reluctance and a hearty invitation to come again and often. The moral of all which is that May Irwin has at least one masculine attribute. One route to her heart lies through her stomach.

Zelda Sears rolls her eyes and lifts her hands to Heaven to express the fervency of her feelings every time she mentions Clyde Fitch's name. For Mr. Fitch has been an unco' guid friend of Zelda's ever since she played a formidably good woman so capably in his play, *Lovers Lane*. She has played almost constantly in his plays since that time, and when there is not a part in the play for her he writes it in, as he is doing this Summer in *Truth*. The last time we saw Miss Sears was as the married spinster in *A Square Deal*. But it was as the physical culture advocate who married late in life in Cousin Billy that we have framed her for our gallery of memorable dramatic types.

She was a small, wiry, chocolate-complexioned woman, the chateaufort, guardian, and door keeper of the ladies' suite at one of the theatres, who showed us ourselves as others see us.

"Dey ain't many accommodations here," she admitted, "but it's bekase de wimmin takes um." Since I've been here, six months, I've bought six glasses. Dey wasn't much of glasses, kase I only paid two cents apiece for um, but ladies dat rustled in here in de latest cut and shine o' silk, with petticoats of lace ruffles finer'n any cobweb you ever saw, an' hats that cost as much as I earn here in a year, pinch um. No, I don't mean kleptomaniacs um, pinched um. You know women is all crazy in spots and one of de dippy spots is gettin' somethin' for nothin'.

So dat's de reason dere ain't no glass to drink out of. I'm tired of temptin' my white sisters to do what dey're suttin' to do if I don't happen to be lookin'. Women would be wuss law breakers dan men if dey dast. When dey obey de law 'taint because dey want to, but because dey has to. Women all thinks dey's above an' beyond de law an' dat no law would durst to touch um. De reason I don't have some of dese cheap souvenir cranks arrested is dat dey're so law-detestin' dat dey'd just come back for revenge an' steal another one. An' dey'd make a fearful row. Generally if a man's arrested he takes it quiet like an' goes away an' does his time an' don't complain about his medicine. But a woman, no matter how guilty she is, if you picked the tumbler she stole right off the founce of her skirt she'd swear by Heaven above she never done it. I am learnin' a lot about women since I come here. I used to think dey fainted because dey couldn't help it. I know dat some of um faints in a big act to draw attention to demselves an' make people think dey's great critics of de drama."

THE MATINEE GIRL.

CONNECTICUT ELKS AT DREAMLAND.

It is estimated that 5,000 Elks attended the convention of Connecticut Lodge, held at Coney Island, June 19. Most of the members rounded up at Dreamland, and there they were reinforced by others from New York and Jersey towns.

AT THE THEATRES

West End—Jacob Adler.

Uriel Acosta was the drama that Jacob Adler presented at his performance on Monday, June 25. The play is a piece in five acts by a dramatist whose very un-American name is Gushot, but whose dramatic instinct is of the international character. This originally was a German drama, considerable alteration naturally being necessary to make it suitable for sympathetic rendition before a strictly Yiddish audience, with its peculiar religious and emotional proclivities. As far as this production was concerned, the action of the play might have taken place at almost any epoch or at no definite epoch at all, for the anachronisms so commonly apparent in these Jewish performances were more evident than ever. The fact seems to be that Uriel Acosta, a historical character, lived a great many years ago. However, Mrs. Adler, as the philosopher's sweetheart—if a philosopher may ever be supposed to enjoy so unalloyed a luxury—was clad in unimpeachable modern costume, and even the great tragedian himself committed suicide with a twentieth century revolver. Possibly the critic is only to be pitied for the capricious humor that forces him to observe all these inconsequential flaws, which are as nothing in the eyes of a Yiddish public. After all, emotional values do not change with time and circumstance!

The plot of Uriel Acosta is simply the story of an apostate, or, to be more explicit, a philosophic agnostic. Acosta, who was brought up in a Christian family, later learned the Jewish religion, with the normal and logical result that he had no genuine faith in either creed. In short, he was an early edition of the contemporaneous "free thinker"—no respecter either of beliefs or persons. Uriel, in spite of his theories and deductions, was sufficiently human to be enamored of Jehudia, the daughter of a prominent merchant. When he was excommunicated from the church—if such a phrase may be correctly applied to the Jewish formula for banishing a man and heaping insufferable curses upon his head—Jehudia alone refused to desert him; she was heroically eager to share the disgrace and even the punishment. For the sake of his feeble mother, who had been utterly heartbroken by the unlawful behavior of her son in having the hardihood to think for himself, and for the sake of the woman he loved, Uriel consented, in the third act, to retract all his heretical assertions. In the fourth act, while undergoing the humiliation which constituted part of the ceremonial for again receiving him into the ranks of the orthodox Hebrews, the rival suitor for the hand of Jehudia arrived to tell him that his mother was dead and that his sweetheart had wavered in her affection. Thereupon, having sacrificed his cherished independence of thought for nothing at all, Uriel Acosta, so to speak, recanted his recantation, proclaiming the agnostic truths of his inward conviction. In the last act, Jehudia, the bride of Acosta's rival, slew herself by drinking poison, and the philosopher himself summarily cut short his blighted life by the aid of a pistol, as already described.

This piece might be decidedly effective if carefully mounted and supplied with adequate mobs and other desirable adjuncts. As it was, Mr. and Mrs. Adler saved the day, with the able and indispensable assistance of Mr. Young, who appeared in the stern and unflinching role of the excommunicating rabbi. On the whole, the production is not to be classed with some of the more realistic performances in which the Yiddish players have unlimited opportunities for displaying their knowledge of modern detail as a convincing medium of sympathetic expression. Adler, as the apostate accused of having embraced Christianity, sustained his customary dignity under the most trying conditions and rose to towering heights in the defiant passages. His make-up was singularly, and doubtless purposely, like a certain famous painting of Jesus Christ. Corried was especially satisfactory as Doctor De Silva, the man who befriended Uriel, shared his beliefs, but was sage enough to keep his own counsel. Keasler made an excellent specimen of handsome and deceptive rival, equally earnest and unscrupulous; Shapiro was commendable as the old merchant, and Miss Cohn surprised all who were present by appearing most satisfactorily in the role of Uriel's mother. The drama was interesting as a semi-Germanic study of intellectual torture as opposed to human inclination, yet it lacked something of that essentially realistic quality so contagious to the hearers, and, theatrically, so admired as the modern doctrine of stage interpretation. Uriel Acosta is more or less of a conventional drama, that, in its wanderings, one day got lost in the Ghetto.

Broken Hearts was the programme on Tuesday night and Wednesday afternoon at the West End Theatre, and, in justice to Z. Libin, author of this four-act drama, it must be chronicled that even the male portion of the audience sobbed audibly and melted in tears. This piece was such a huge success, when first produced on the Bowery, that it had a run of several consecutive months. However, so far as can be determined by a man who is handicapped through his inability to understand the language of the performance, it is not a work of high literary or dramatic merit. The plot itself borders on sensationalism; in fact, it is sensational from the inception to the last expiring gasp of the betrayed woman. The rendition is lachrymose in the extreme, as much for the men as for the representatives of the weaker sex. Without any exaggeration, many of the episodes may be correctly typified as hysterical. To the Yiddish audience, habituated to groans, wails and flowing cataracts of tears, this display of rudimentary emotionalism is thoroughly appealing; to the American mind, it looks suspiciously as if public sympathies were being deliberately traded upon—and in no very refined or artistic manner. Such incessant lamentations on the part of English-speaking players would be frankly unendurable. These Yiddish performers have the secret of a peculiar racial technique which renders even such extraordinary demonstrations convincing, at least to their fellow countrymen, and invests them with a certain Hebrew dignity.

The story is as elementary as the emotion—and as undeniably true to the life of New York's East Side. Gitele, the daughter of Nachim Extra, an elder, so to speak, according to the Jewish faith, has been seduced by Benjamin. At the end of the first act she receives an anonymous letter informing her that he has a wife and children in Russia; he does not attempt to deny the charge, pleading merely the extenuating circumstance of his overwhelming love and passion. Despite the prayers of her mother and widowed sister, she is driven from the house by her father, who is

utterly overcome by the disgrace brought upon his family. Six years elapse between the second and third acts. Gitele, supported by the house of her former friends, accompanied by her child. A terrific storm comes, in which Nachim Extra endeavors to lead away his daughter's child to an orphan asylum. The child clings frantically to her mother; the mother, seeing the little one in her arms, protests that they will never be separated. The last act consists simply of Gitele's death—a terrible, tubercular giving up of the ghost. The tragedy of the old father, compassionate even in his unrelenting condemnation, as he sits by the bedside reading the words of the Old Testament, is appalling.

Mrs. Adler, though hampered by her robust personal appearance, gave a remarkable portrayal of the girl whose self-sufficing love for her betrayer was almost sufficient to exonerate her crime. Adler himself offered perhaps the most exclusively "character" characterization of his present engagement. He never for a moment appealed to the audience except through the medium of his role. His singing in the second act was as delightfully in keeping with the part he assumed as his dramatic pantomime. Miss Cohn, as the widowed sister, played with more pathetic self-restraint than the rest of the company; Mr. Schapiro and Mrs. Wilensky submitted two excellent characters in comedy contrast. The child won the hearts of the audience.

It may be that the sight of so much really profound tragic acting within the past ten days has destroyed the analytic equilibrium of the critic; however, if he be not suffering from chronic ecstasy some faith may be placed in his honest statement that, in all the years of his experience as a theatregoer, he has seldom seen a histrionic exhibition equal to the performance of Jacob Adler as Solomon Kaus. In fact, the impersonation will remain imprinted on his mind side by side with a very few tragic portrayals—a number that could easily be counted on the fingers of both hands.

The Yiddish tragedian showed a keen knowledge of his own abilities in choosing this morose masterpiece for his farewell production on Wednesday night. The audience was regrettably small—as the audiences have unfortunately been during the entire engagement—but it was aroused to a pitch of enthusiasm which amply made amends for its numerical deficiency.

The drama, Solomon Kaus—Kaus being Yiddish for The Wise—is a semi-historical play in four acts, by that most illustrious of the Jewish playwrights, whose fame is so intimately connected with the fortunes of his producer and friend, Jacob Gordin. In conception and construction it is one of that dramatist's most masterly pieces of work; as a study of insanity it is unique, inasmuch as the emotion is distinctly pathetic and dramatic rather than maudlin or morbid. The scene is laid in the days of the great French Cardinal, Richelieu, whose unscrupulous actions form the motive of the tragedy. Solomon Kaus is an inventor and has drawn the plans for a wonderful machine; a contrivance so marvelous that no one will believe in the possibility of his achievement. He offends Sherbelieu, the lover of his worthless sister-in-law, Janetta, and this lover, who is in the confidence of the mighty ecclesiastic, prefers a charge of treason against him and has him arrested by order of the Cardinal, after he has refused, in spite of his poverty, to sell his "child" to the English Lord Worcester. Richelieu, seeking merely for a convenient way to dispose of a man upon whom he looks with suspicion, and, to a certain extent justified by Solomon's apparently absurd claims for his machine, has the inventor confined in the madhouse. This decree, issued at the conclusion of the second act, gives Solomon the opportunity for a tremendous tirade in the presence of his heartbroken wife, as he claps the cherished plans to his bosom, exclaiming in Yiddish, "Come with me to the madhouse!" In the first of the third act Solomon appears as one of the assembled maniacs, albeit the good old physician comforts him with kindly assurances. The announcement that he is to be set again at liberty is brought to him. Susanna, his wife, arrives, accompanied by Sherbelieu, Janetta and Lord Worcester. The Englishman again offers a large sum of money for the plans, and this time, yielding to the entreaties of those who surround him, Solomon determines to part with them. Sherbelieu, having received the payment, ostensibly for his brother-in-law, immediately disappears from the scene of action. It then develops that the order for Solomon's release is a forgery. The Wise Man, after giving vent to a torrent of objections, suddenly and utterly loses his reason. In the fourth act Susanna appears before the Cardinal to narrate the story of Sherbelieu's knavery and to beg for justice. A letter from Worcester, telling of his purchase and describing the success of Solomon's invention, proves her assertions. The villain is manacled on the spot by order of the Cardinal, and Solomon Kaus, now a hopeless imbecile, is brought into the room. His insanity surpasses the powers of description; now he sits on the floor in an idiotic stupor, now he starts to his feet and hurls invectives against the Cardinal with the wild fury of a dangerous maniac. Susanna, in the very height of the scene, dies of a broken heart; Solomon himself gasps out his last breath after one of those frenzied outbursts. The play ends somewhat quaintly, with the old physician telling the Cardinal, in what was evidently plain and unvarnished Yiddish, precisely what he thought of him. In justice it should be added that the potentate of State and Church undergoes a direful spasm of repentance.

The play was costumed with much more attention to detail than any of the other presentations. Conrad, whose make-up was very realistic, made a good Richelieu; Mrs. Adler was effective as the wife of the inventor; Mrs. Wilensky, who seems to be the most versatile actress of the company, was true to the life as the heartrending sister, Janetta; Shapiro, as the tender hearted and sagacious old doctor, gave an extremely sympathetic "character" impersonation; and Liansky was funny in his short role of a loquacious poet. Keasler had an atrocious make-up for the English Lord Worcester—blond mutton chop whiskers—and the character was singularly unsuited to his abilities. Ginsburg was delightfully modern as his servant. In the first part of the performance, until being confined in the asylum at the end of the second act, Adler played the part of an intellectual dreamer, self-possessed and well assured of his own powers. His dignity was heightened by his emotional restraint. He was playing almost a "straight" part, tinged with dramatic heroism. The culmination of the last two acts was infinitely more stupendous for this quiet and normal beginning, the very essence of calm and determined sanity. When he read the supposed order for his freedom, at the

(Continued on page 5.)

THE CORNEILLE TRICENTENARY.

A Statue to Dumas Has Unveiled in Paris—
Theatrical Notes.

(Special Correspondence of The Mirror.)

PARIS, June 22.

Sunday before last witnessed the contest for the Grand Prix, and with it the closing scenes of the Paris year, social and otherwise, by which, of course, I mean the theatrical season. Considering it is little or no warmer here in the summer than it is in London, it is rather curious that the end of the season should come so early in June, whereas in London things go on merrily until the end of July. But we must take events as we find them, and accept the fact that nearly every theatre is closed and that things—theatrical speaking—are as dull as ditch water. Alas!

Celebrations are terrible things, and it was with a feeling of genuine relief that all concerned in arranging the fête in honor of the Corneille Tricentenary saw its accomplishment and witnessed its successful termination. They probably felt like exclaiming, "Well, we shan't have to go through all that again for another hundred years." To honor this great but long departed author, it was decided that the Comédie Française company should give one of his chief works, and the choice fell on Nicomède, which was last played in 1861. This was done, and those who went to the theatre in order to see how the moderns would render this old play were pleasantly surprised to observe that so classical a play could be interesting and vital when naturally acted; that is to say, when not rendered with unnecessary and ridiculous solemnity, just because it is a classic, and because the name of the author was but a memory to our grandfathers. This happy result was largely due to Monsieur Silvain, who devoted a great deal of time and trouble to an intelligent study of the play. He was much applauded, as were also Albert Lambert and Madame Segond-Weber.

Finally, after some recitations had been indulged in by Madame Lara and Mounet Sully and Silvain, the "sociétaires" and "pensionnaires" of the Comédie Française, following an old and charming ceremony, defiled before the bust of Corneille and crowned it. Thus, on June 6, 1906, under the reign of M. Jules Claretie, was the third centenary of the great Corneille brilliantly celebrated.

Alexandre Dumas, fils, has not been forgotten either this week. Although he died over ten years ago he has, up to the present, been without his statue, and as nearly everybody else of any note, dead or alive, has his statue in some corner or other of this much be-stated city, it was decided that this flagrant wrong to an eminent playwright must be righted. So a very handsome statue, representing Dumas, fils, in a severe kind of dressing gown, surrounded by several charming ladies (in memory, doubtless, of the one who wore camellias), has been erected at the Place Malesherbes, and has attracted the kindly interest of all the small boys in the immediate district. It was unveiled on Tuesday. Once again the Comédie Française stepped into the breach, and, in honor of this event gave a performance in the evening consisting of Francillon, perhaps the best of all the younger Dumas's plays, and Une Visite de Noces, one of his short comedies. During the evening Coquelin, cadet, delivered a recitation entitled Remerciement, in praise of Dumas, fils, and his work; a piece in verse, Les trois Dumas, written by Henri de Bornier, was declaimed by M. Mounet Sully. Francillon is too well known to need any description. In the Visite de Noces Dumas shows himself very bitter and cynical toward those men who, though well born, are far from noble in their deeds and thoughts; men who are not jealous because they are in love, but who love because they are jealous; men who, not content with the wealth that the gods have bestowed upon them, seek to deprive a poor neighbor of his ewe lamb; men who prefer the mercenary mistress who plunders them, to the honest woman who adorns their hearth. The text of the sermon that the younger Dumas was always ready to preach was that home life and the joy and contentment of the family circle should be cultivated. He always maintained that the cancer which was destroying France was caused by the inferior position allotted to the woman. A home in which the woman is loved and respected as wife and mother is a great force in making a vigorous and upright race of men. There were not enough real homes in France, he said; "one must restore the wife and the family by love." This was his text. It is probable that many a family in France is happier to-day for the teachings of Dumas. Unfortunately his own no longer exists. It was the greatest grief of his life that no son lived to bear his name.

A change of programme tempted me to look in at the Alhambra the other night, and I was pleased to find the big house fairly full. All turns except the ballet, The Harvest Home, have been changed, and the new programme is a good one. R. A. Speedwell, the lightning artist, is very clever. On a canvas stretched over a frame about two and a half feet by four and a half feet, he rapidly paints a portrait of some well known man. He wears a belt, to which are attached four or five boxes containing his colors, and he uses very big brushes. He painted altogether five portraits in about ten minutes, including those of Roosevelt, the King of Spain and the French President, obtaining an excellent likeness in each case. I believe Speedwell was a young artist who, finding art did not pay very well, took to the music halls, where he now earns his twenty dollars a night easily.

The Sisters Carina, two fair Americans, have a capital musical turn, including performances on the violin, cornet and coach horn, which latter particularly appealed to the audience. Ada and Auguste were amusing, as was Monsieur d'Musto. Paul Vaudy, too, a muscular and smiling juggler, met with success. Mr. Neighbour, the courteous manager of the Alhambra, told me that he intends to keep the house open until the end of the month, and will reopen in September. It is a good show and the seats are cheap, but that is no reason why some gentlemen in the stalls should think fit to smoke pipes. The English tripper, fitted with cap and pipe, is a terror!

On the night of the Grand Prix I sacrificed ten francs to go into the Jardin de Paris and saw a show—if it can so be styled—that one would not pay ten cents to witness in America. Never have I seen anything quite so feeble. It was scarcely up to the standard of a provincial café chantant. The same old ladies were dancing the same old can-can, and the orchestra was playing the same old tunes. Only one thing was changed—the spectators. It would be difficult to get the same audience twice!

A NIGHTHAWK.

EDNA KENDALL UNDER NEW MANAGEMENT.

Edna Kendall has opportunely found a new manager in Col. John S. Flaherty. When Colonel Flaherty returned on last Monday from a vacation spent on Kendall's farm, in the suburbs of Cleveland, he brought with him a five years' contract, binding the comedian to "star" under his direction, appearing in such new plays as the management may decide upon.

Colonel Flaherty was identified with the management of the Majestic Theatre from the day it was first opened until the bookings for that house recently passed into the hands of the Shuberts. He has determined to establish offices in the metropolis, and, besides the present venture, is reported to have several other notable undertakings on hand.

The first of the new plays in which Mr. Kendall is to make his appearance during the next season is entitled Small Elegant Jones, written by Herbert Hall Winslow, in collaboration with the "star" himself. The piece is reported to be a rural comedy in three acts. Jones, a poor farmer, who has been heroically struggling to keep up appearances on a foundation of almost nothing at all, suddenly strikes oil. With the assistance of this timely lubrication the comedy is easily steered to a jubilant climax and conclusion.

STANFORD WHITE KILLED.

Stanford White, the well-known architect, who designed Madison Square Garden, was shot and instantly killed on the roof garden of that building on Monday evening of last week during the opening performance of Mlle. Champagne. The man who did the shooting is Harry Thaw, the wealthy Pittsburgher and husband of Evelyn Nesbit, who had a brief career on the stage as a chorus girl in Florodora, The Wild Rose and The Girl from Dixie. The panic that might have resulted was prevented by the heroic actions of the people on



ALEXANDRE DUMAS.
A Statue of Whom Has Just Been Unveiled in Paris.

the stage and in the orchestra. Lionel Lawrence, the stage manager, urged everybody concerned to keep the performance going, and the song that was in progress when the shots were fired was sung to its natural conclusion. By this time, however, the performers were completely unstrung, and Mr. Lawrence informed the audience that there had been an accident and asked the spectators to pass out as quickly as possible. The little delay brought about by the actors, actresses and chorists allowed the news of the tragedy to spread, so that the people in the audience knew that they were in no actual danger themselves, and although several women fainted, the audience, numbering more than 1,000, reached the street in safety.

MISS POCAHONTAS.

Miss Pocahontas, a musical comedy, is to be the first venture of the new Interstate Amusement Company. The piece, by R. A. Barnett and R. Melville Baker, was produced in Boston for a week by the First Corps of Cadets, a military organization that gives a yearly dramatic production. At its Boston presentation the piece attracted the favorable attention of several managers who witnessed the performance. Needless to say, very considerable alterations have been made in preparing this amateur work for professional use.

GRANDFATHER COQUESNE.

Arnold Daly has obtained the American rights to Grandfather Coquesne, a little piece in one act by Cosmo Hamilton, which was first presented at the Garrick Theatre, London, on Tuesday afternoon, June 26, at a benefit performance for the Charter House Mission. The character of the sketch is said to be somewhat singularly blunt and violent. The episode when Coquesne strangles the Prussian intruder, in the presence of the audience, is reported to have been thoroughly gruesome.

EARLY EXPERIENCES AS A "STAR."

Rose Eyttinge Talks About Her First Tour in Rose Michel.

AT the close of the tour of Rose Michel at the Union Square Theatre, which lasted about half a year, I went starring with the piece; and never did wight embark upon an enterprise worse equipped to bring it to a successful issue than I. I am sorry to be obliged to confess that I am, always have been and I fear always will be a very poor business woman. I know nothing of figures but figures of speech.

With the exception of intermittent weeks of starring some years previous to this time, I had had no experience of starring, and at that time I had not been called upon to look after any details of the business. Augustin Daly, then himself a young manager, had always taken entire charge of the business. All that I had ever been called upon to do was to go to the city and to the theatre in which the engagement was to be played at the appointed time, rehearse the piece with the regular stock company and play my own part, and at the close of the engagement receive from Mr. Daly a nice little pot of money.

Therefore, in this my first independent business, and one in which I was thrown wholly upon myself, I was victimized on every hand and by nearly every one with whom my business relations brought me into contact. I had about me only strangers, and they were all far too busy looking out for every opportunity to advance their own interests to devote any time or thought to mine. I was so entirely ignorant of all the details of starring that I did not even know what percentages I had a right to demand, and so I went groping and stumbling on, buying my experience and buying it at a pretty high figure.

But notwithstanding all these crippling circumstances, my tour with Rose Michel was

days of the actor-manager there was a true-masonry of friendship and comradeship between manager and company which it would be impossible to find in these days of syndicate and speculation.

During this season and for several following seasons I played at the Arch Street Theatre, Philadelphia, under the management of Mrs. John Drew. It was without exception the best conducted, cleanest, most orderly and most all round comfortable theatre that I ever acted in. Of Mrs. John Drew herself eulogy from me is not necessary. She was a woman whom it was an honor for a fellow woman to call a friend.

It was during an engagement at Mrs. John Drew's theatre that I was brought face to face with the lithograph question. The stage entrance was, as is the case with the majority of theatres, up a dark and more or less noisy alley on which opened the side entrance to a drinking place. As I was passing up this alleyway the first evening of my engagement I was greeted by the sight of my pictured face looking down upon me from the windows of a "shebeen." Filled with indignation and disgust, I at once sent for my business manager. He had not yet arrived. Some one about the theatre mentioned to Mrs. Drew that I was evidently much disturbed about something, and she came to my dressing room to inquire into the matter. On being told she drew her chair in front of me, sat herself down in it, looked at me with her calm, quizzical expression, and said: "My dear, don't be a fool! We will all be obliged to come to it. God knows where we will see ourselves or how we will see ourselves next!"

The next shock that I received was when I was crossing a bridge somewhere in New Jersey, and we were detained some little time on this bridge, and there was a bright moon shining, and by its light I saw my name stretched across twelve feet. It was the first time I had ever seen, or, at any rate, ever noticed, a twelve-sheet poster, and I felt that I was an animal in a circus.

But the most severe blow that my sense of personal dignity ever received was in the town of Jackson, Mich., and there was a fair going on, and the town was wearing a generally festive appearance, the special feature being that the streets were unusually light and bright. This fact induced me to walk up from the hotel to the theatre where we were giving a performance that evening. Just as I emerged from the hotel there came with stately deliberation around an adjacent corner a dray—one of those drays with two long poles or shafts, or whatever they may be called, projected from the back of the vehicle, which was drawn by four great horses, and on this dray there was a hoghead, and stretched over this hoghead there was a covering of white cloth on which was written or printed the legend: "See Rose Eyttinge at the Opera House Tonight." And this was fame!

ROSE EYTINGE.

THE BELLE OF NEW YORK CONTROVERSY.

On Tuesday, June 26, Justice Fitzgerald, of the Supreme Court, handed down his decision with regard to the long pending lawsuit over The Belle of New York, thus bringing to a conclusion litigation begun in 1904. The decree of the court was in favor of Charles M. S. McLellan, author of the book; Gustave Kerker, composer, and Arthur W. Tama, their agent, sustaining their position as defendants against George W. Lederer and his Lederer Amusement Company.

Some nine years ago McLellan and Kerker made an arrangement with Klaw & Erlanger for the American production of The Belle of New York, strictly on a royalty basis. George W. Lederer, of his Amusement Company, claimed to have acquired an assignment of that producing right, which claim was contested by Kerker, McLellan and Tama, who acted in their behalf, and who inserted an advertisement in a daily paper to the effect that he had exclusive control of the piece and would protect whoever wished to rent the performing right from him.

The Lederer Amusement Company then asked the court for an injunction to restrain Kerker, McLellan and Tama from renting the opera, asserting that the company possessed the sole ownership of the piece to the exclusion of all individuals, including author, composer and agent. Lederer, Herman Oppenheimer and Franklin Bien were the complainants. The motion for a temporary injunction was argued before Justice Amend and by him denied. On last Tuesday Justice Fitzgerald dismissed the complaint. Franklin Bien, general counsel and president of the Lederer Amusement Company, has announced that an appeal will immediately be taken to the Appellate Division of the Supreme Court.

EDNA WALLACE HOPPER WITH SHUBERTS.

The Shuberts and Lew Fields have engaged Edna Wallace Hopper to appear as leading woman with the popular comedian when the new company at his Herald Square Theatre is established. To accept the position Mrs. Hopper has cancelled a forty weeks' vaudeville tour for which she was already booked next season. The contract was signed on June 27, and the comedienne is immediately to begin preparations for her engagement. The Shuberts announce that they are now engaging the other members of the company, and that Mrs. Hopper, after playing one season with Lew Fields, is to be "starred" under their management in a new musical comedy which will be the work of two well-known New York authors.

NEW AUTHOR FOR BERNHARDT.

It is reported from Paris that Sarah Bernhardt believes she has discovered another great literary genius, as she previously discovered Rostand. His name is Rene Fraudet, and he is only twenty-two years of age. The young author had the good fortune to persuade Madame Bernhardt to read one of his plays, entitled Nuit Perverse. The tragedienne is said to have declared, immediately after the reading, which lasted until long past midnight, that she would stage the piece at her own theatre in Paris. Fraudet, who estimates that he has composed some 5,000 verses of poetry, has never published a line; he has been waiting for a theatrical success.

THE MEASURE OF MAN.

The Measure of Man, the modern drama by Cora Maynard which aroused so much enthusiasm when first produced at the Empire Theatre last Spring by the American Academy of Dramatic Arts, is to be presented this season with Robert Drouet in the title-role. Frank Keenan, it is interesting to note, has been engaged as producing stage director.

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**Third Part of the Arnold Collection—Auto-
graph Letters and Engraved Portraits.**

of Mrs. Wood as Amina, and playbill. Bought by Mr. Heise, \$0.90.

90. Mrs. Joseph Wood (Mary Anne Paton). Vocalist and actress. A. L. S. in regard to the music for a series of concerts. Portraits as Medarda, three playbills and biography. Bought by Douglas Taylor, \$0.50.

91. William B. Wood. Actor, manager and author. Bought by Mr. Heise, \$1.00, to R. D. Eggerssen.

92. Frederick H. Yates. English tragedian. A. L. S. Aug. 7, 1830, to Pierce Egan, warmly commending the Cruikshanks illustrations in his book; also a complimentary letter to Egan, with a beautiful playbill, "Jim Crow" Alice in the cast. Bought by Douglas Taylor, \$0.40.

93. Charles Henry. English tragedian. A. L. S. to J. A. 1825. W. after thirty copies to him for his portrait. "much as I dislike the task." Portrait. Bought on order, \$2.

ENGRAVED PORTRAITS.

94. Mrs. Abigail Adams. Engraved aquatint representing a dance at Holland House. Mrs. Abigail and others taking part. London. Paris, 1800. Very rare. The original drawing from which this was engraved is in the collection of the Earl of Devon. From Sir Charles S. Price's collection. Bought by George D. Smith, \$2.90.

95. Augustus A. Adams. Early American tragedian. Engraved portrait as Hamlet, by Keaton, of Pittsburgh. Circa 1840. Bought by Mr. Heise, \$4.

96. Mr. Barrymore. English actor. Engraved portrait, in plain dress. Full bust. Printed in color. Bought by Mr. Heise, \$1.00, after thirty copies to him, 1804. Bought by J. O. Wright and Company, \$1.50.

97. Mary West Betty. "The Young Brains in the Character of Douglas." First engraved. Bought from an original drawing. London, 1804. Bought by George D. Smith, \$2.95.

98. Edwin Booth. Engraved portrait, in plain dress. Bought by J. O. Wright and Company, \$0.75.

99. Edmund Bruns Booth. Lithograph portrait as Sir Edward Mortimer, by G. Wright, after Neagle. Bought by same buyer, \$2.50.

100. George Burdette. American vocalist, appeared at early American stage. Engraved portrait by A. Carson, after J. G. Wood, in colors. Bought by same buyer, \$1.50.

101. George Burdette. Mr. Burton as Dr. Bruns. Seen in the farce of Top-Boots. Drawn by F. Woolf. Bought by George D. Smith, \$1.75.

102. Josephine Clifton. Water color portrait as Belshazzar. Bought on order, \$2.50.

103. George Frolic Comedien. Stipple engraving, by Wessell, after Corbett. 1804. Bought by J. O. Wright and Company, \$2.75.

104. ————, bust, with book in hand. Engraved by J. O. Wright, after miniature, 1811. Bought by Mr. Heise, \$1.50.

105. Thomas Althorpe Cooper. Bust portrait as Hamlet. Engraved by Edwin. Bought by J. O. Wright, \$1.00.

106. J. De Bar. Noted American comedian. Full length in the character of Syzzy in A Glance at Baltimore. Lithograph by Weber and Company, 1810.

107. George D. Dodd (Mr. C. Noble). Bust portrait by Page, after a miniature. London, 1800. Bought by J. O. Wright and Company, \$2.50.

108. George Washington Dime. American minstrel. Lithograph by Pennington. Bought by same buyer, \$1.75.

109. William Dunlap. Mezzotint portrait, engraved by Max Rosenthal, after the painting by G. O. Landman. Bought by Dodd, Mead and Company, \$1.00.

110. R. W. Elliston. English comedian and manager. Engraved portrait, by A. Carson, after W. M. Beal. Bought, London, 1810. Bought by Douglas Taylor, \$1.00.

111. William Farrow. Noted English actor. Etched portrait as Sir Peter Teazle. Drawn and colored by R. Dighton. London, no date. Bought on order, \$1.50.

112. Clara Fisher. Engraved portrait as Richard III. (Oswell), by Freasott, after De Wilde. London, 1818. Bought by J. O. Wright and Company, \$3.50.

113. Edwin Forest. Lithograph portrait, in plain dress. Bought by R. D. Eggerssen, \$1.00.

114. ————, lithograph portrait by W. Lehman and Duval. Philadelphia, 1830. Bought by same buyer, \$2.50.

115. ————, lithograph portrait as Metamora. Drawn and colored by C. Johnson. Etched by Pennington. Boston. Bought by same buyer, \$2.75.

116. David Garrick. Mezzotint by Watson, after Hudson. Bought by same buyer, \$2.75.

117. ————, Engraving by W. Woolf after Peud. London. Bought by W. Williams, circa 1770. Bought by same buyer, \$2.25.

118. ————, Engraved by W. Sharp. London, 1823. Bought by Mr. Heise, \$2.50.

119. Nell Gwynne. With the Lamb, after Leiv. Lin engraving. Bought by Dodd, Mead and Company, \$1.

120. ————, Mezzotint portrait by Earlam, after a miniature by Cooper. London, 1810. Bought by same buyer, \$2.50.

121. J. P. Hart-yr. Noted English Comedian. Engraved in etching. Bought by J. O. Wright, \$1.50.

122. Thomas Henry. Noted English dramatist. Engraved portrait by James Heath, after J. R. Smith. London, 1804. Bought by same buyer, \$1.25.

123. Mrs. Mountain. Noted English actress and vocalist. Engraved portrait by J. Turner, after Mrs. G. R. Bought on order, \$4.50.

ALFRED BAKER.

THE LONDON STAGE.

A Varied Diet for Critics—New Plays and Revivals—Theatre Gossip.

(Special Correspondence of The Mirror.)

LONDON, June 23.

This has really been one of the most mixed theatrical weeks ever mixed for playgoers and for those playwrights whose business it is to sample plays for the said playgoers. Sooth to



Photo by Reutlinger, Paris

THEATRE.

say, we have had dramatizations from all nations. The players have also been of a varied kind to match.

For example: Those who did not assist at the big banquet given by the Tribune to Ellen Terry at the Hotel Cecil on Sunday night, wandered away on the same Sabbath evening to see a translation (by Arthur A. Symes) of a Russian farce, forsooth—namely, *The Inspector General*, by Gogol—sometime a popular Muscovite playwright. Those who opted for the aforesaid Ellen Terry jubilee banquet, or who referred to go to church, or to peregrinate on the Open Road (after the fashion of your really earnest but extremely rugged bard, Walt Whitman) went to see the Russian play at the only performance thereof, given by the Stage Society at the Scala Theatre the next day.

But lo! we busy bee-like critics who thought (good easy—more or less easy—men) to put off this first alien play of the week till Monday, had to be careful, for on that evening it became necessary to go (or to send one's astral body) to see George Edwardes' grand revival of *The Geisha* at Daly's.

On Tuesday, Duty (that stern Goddess so worshipped by Wordsworth and so commended by Carlyle) took upon herself to call us to don our swallow tails (with, of course, certain et extras), and to betake us to the Criterion, there to pronounce upon Mrs. Patrick Campbell's new production, the Hon. Mrs. Alfred Lyttelton's new Scottish Young Pretender play, *The Macleans of Balmora*, to wit: When we had recovered from this (and it needed some recovery as ye shall see, anon) it became necessary for us to "don our clo'es, hose et autre chose," as the poet sings and to hie us to the Prince of Wales', there to watch with anxious care the aforesaid George Edwardes' newest production, which is the Chinese opera, *See-See*.

On Thursday many of us had to go on a pilgrimage to South Kensington, in order to watch minutely three very ancient dug-out Chester mystery (or miracle) plays written about the time that Chaucer's great granddaddy was hopping around Bankside, where some few centuries later Shakespeare was to become the local Globe Theatre's call boy, and subsequently the theatre's (and the other Globe's) greatest dramatist.

At different intervals (afternoon and evening) we have had to also look in and sample French plays presented by Madame Rejane and Jane Hading, at the Royalty, and Coronet, respectively. La Hading's batch consisted of revivals of *La Chatelaine*, that nasty play, *Sapho*, *Le Demi Monde*, and the other *monde*, named *Le Monde ou l'on s'ennuie*. She also gave the first London performance of Maurice Donnay's strong semitic and anti-semitic drama, *La Retour de Jerusalem*. The more beautiful-than-ever-Jane was in splendid form as the Jewess Judith, alias Henrietta, one of the cleverest characters the clever Donnay has yet drawn.

The great Rejane's novelty this time was a play adapted from Henry Harland's story, *The Lady Paramount*, and entitled *Suzanne*. The story pans out rather thinly for a Rejane play, but it affords this finished actress scope for much artistic acting. She was warmly welcomed throughout.

At the Warwick pageant rehearsal all sorts of ancient local episodes were shown in delightfully quaint picturesque manner, all set forth to the accompaniment of much excellent verse by Poet-Playwright Louis Napoleon Parker. Of course, the favorite episode was that showing that Warwickshire native, W. Shakespeare, at the age of ten—helping to welcome Queen Elizabeth, a sovereign before whom he and his troupe of players gave many a matinee in later years. I feel sure that this grand and gorgeous Warwickshire pageant (which starts its public shows on July 2) will be popular with those American pilgrims who delight to explore around the said Warwickshire and its old castle (long the residence of the Kingmaker) Leamington, Kenilworth, and Stratford-upon-Avon. Mem.: When in that historic town you must say "upon," not "on."

The heretofore mentioned Russian farce, played by the Stage Society, proved to be a lumbering rather than a lively affair; especially as it was wrongly cast. The leading character, a pretended Inspector General, is a sort of light and frothy Hawtrey part. If you can imagine such a character in Russia! The character was played in too serious a vein. The only players who contrived to score were Kate Phillips, Isabel Roland and Eugene Mayeur. The best feature of the Stage Society's Sunday and Monday show was the new front piece written by a new playwright named John Poldack. This was entitled *The Invention of Dr. Metabol*, and was written around several incidents in the Hungarian

Revolution of 1848. It gave good acting opportunities, especially in the character of a mad Hungarian inventor of extremely altruistic views, and that of his daughter, who by reason of intense patriotism feels impelled to fight against her parents. These two parts were splendidly played by Trevor Lowe and Gertrude Kingston respectively.

I regret to say that in *The Macleans of Balmora*, Hon. Mrs. Lyttelton's play (tempo 1746), Mrs. Patrick Campbell has scored another failure. The play is talking and tedious, which is a pity, for it has some few really fine moments, and the Hon. Edith once again shows promise of giving us a really good drama one of these days. Mrs. Pat has to play a very mournful, not to say, moonful, heroine, who when about to be married to the head of the clan Maclean, is fain to confess that the much-boomed and over-idolized Bonnie Prince Charlie some time ago seduced her and then laughed at her, telling her that it is an honor over which all his other victims had rejoiced. Pretty beauties these Stuarts were, especially this young Pretender and his popper.

In the passages affording her any scope Mrs. Pat rises to the occasion, but on the whole the character weighs her down, so to speak. Carlotta Addison as the hero Maclean's mother; E. Harcourt Williams as the scoundrelly Pretender, and Mark Kingborne as a bigoted Scotch doctor, all act admirably, and Frank Worthing is strong but somewhat heavy as the Maclean. Alas! at the moment of writing, I learn that this play will end its run to-night.

The Geisha, revived at Daly's after an interval of nearly ten years, proved as delightfully quaint and as merrily melodious as heretofore, and the big audience signified the same, in the usual manner. America may be said to have scored in this picturesque and welcome revival, for Robert Evett made a great success in the character originally played by Hayden Coffin (now appearing in *The Girl Behind the Counter*, at Wyndham's), and your charming May de Souza was Al in the name part created (as stage players love to say) by Marie Tempest, who is now disporting in *The Marriage of Kitty*, at the Duke of York's.

Poor little May de Souza had to play on the first night of *The Geisha* under great difficulties and stress of painful emotion, for while on the way to the theatre her maid (who was also a friend) was killed by a motor car accident. Delighted friends in front little guessed what Miss Souza was suffering.

By way of illustration of the lack of sense of proprieties displayed by certain of our half-penny journals, I may mention that the description of the terrible death of Miss de Souza's maid was in one paper immediately followed by a most pathetic and much longer account of the loss of Mrs. Langtry's dog!

As to *See-See*, that requires fuller attention than I can hope to pay to it in this crowded and comprehensive epistle, so I will return to that comic opera in my next. For the present I may tell you that it was warmly welcomed and that when certain alterations are made it should develop into a big success.

We have also had some Yiddish plays given at the Paulich, Whitechapel, by Joseph Fineberg, W. Waxman and other Hebrew players known to New Yorkers. I found some very interesting, especially that strong drama, *Captain Dreyfus*, and a strange mixture entitled *Haman the Second*. The chief part in this is a comic old fellow called Shyllock, who is carried off and dressed as a potentate, after the manner of Christopher Sly. It was admirably played by Mr. Schilling. Fineberg scored as the Second Haman, the villain, who carries off Shyllock in order to serve his own private anti-semitic (or "Meshumad") ends.

We have had two big theatrical lawuits this week. In one Italia Conti, actress, sued Margaret Clement Scott, widow of the critic, for alleged wrongful dismissal from the cast of Cecil Raleigh's sketch, *The Diamond Express*, which Mrs. Scott runs in the variety theatres. Italia failed to prove her case, so Margaret won. Mem.: Mrs. Scott's lively little journal, *The Free Lance*, this week contains a stinging travesty of Upton Sinclair's world worrying book, *"The Jungle."* This skit is by one Stokes and is called *"The Mangle."* Read it.

The other case was the third trial in which Karrie Thomas (erewhile a Gibson girl in *The Catch of the Season* at the Vaudeville), sued A. and S. Gatti and Charles Frohman for alleged wrongful dismissal. They, calling her a "show girl," dismissed her at a fortnight's notice. She claimed that she was "an actress," and that she was engaged for the run of the piece. The old vexed question, "What is an actress?" was again threshed out for some days, much to the prosperity of the lawyers, and finally the jury declared that Karrie was entitled to be regarded as an "actress." Therefore they cast the Gattis and Frohman in damages and costs—both heavy. I think this result is largely due to the strong evidence given by Sir Charles Wyndham in favor of the plaintiff's claim. Among the many theatrical favorites who scored with their comic evidence undoubtedly the chief "star" was Old Drury's musical director, James M. Glover.

In connection with this vexed question it may interest American actors, actresses and managers to read the following extract from a letter written by Mrs. D'Oyly Carte to this morning's *Daily Mail*:

I was asked to give evidence in *Thomas vs. Gatti*. I replied that I could do no more as I considered the defense was on matters of fact. I consider that as far back as I can recollect it has been the recognized theatrical custom that all agreements between artists and managers, unless a defined time is specified in writing, are subject to two weeks' notice on either side. This is fair, practical and equitable. To attempt to set up a new custom (as managers seem to have recently done), that every agreement, even a verbal one, with an artist is "for a run," unless otherwise stated, is, I think, a deplorable departure and absolutely invites disputes and litigation. There will always be two questions to be raised, "Was any notice verbally agreed upon?" and "Is the party an artist?"

Managers and artists had better return to the simple old custom, recognizing the right of each party to give two weeks' notice, unless it is clearly defined otherwise in writing, to apply to every one, principals and chorists. It is simply very easy, where a longer engagement is intended, to reduce the terms to writing, and it is certainly worth while to do so where such serious responsibilities are involved. I myself always have signed contracts with my artists, and in the many thousands of engagements we have made since 1877 each one has contained the following clause: "All engagements for the run of the show or season unless otherwise stated, are subject to termination by a fortnight's notice from either party." When it is agreed to make the engagement definitely for the run or other fixed period this clause is cancelled and initialed by both parties.

Lewis Waller has just arranged to revive *Monsieur Beaucaire* at the Lyric in place of *Othello*, as that noble tragedy is somewhat too heavy for Summer fare. Beerbaum Tree will end his present season at His Majesty's on July 7. He will reopen that theatre in September with *The Winter's Tale*, while he himself goes on an eight weeks' tour with *Business Is Business*, *The Man who Was* and *The Newcomer*.

At the above mentioned banquet to Ellen

Terry the new journal called the Tribune presented Ellen with the result of its fine collection—over £5,000. Thus, with the £5,000 or so realized at her jubilee matinee, foots up to nearly £10,000.

Hubert H. Davies's new comedy for Sir Charles Wyndham and Mary Moore has just been named *The Mollusc*.

All sorts of rumors are current as to the future of the Lyceum, which has just ended its music hall career. These rumors name Martin Harvey, F. R. Benson, Gordon Craig (Ellen Terry's son) and also H. B. Irving as the most probable future Lyceum lessees. You may take it from me (for I know) that nothing whatever is yet settled. Also that the only likely one of the above group is H. B. Irving. GAWAIN.

AMUSEMENT COMPANIES INCORPORATED.

Several amusement companies were incorporated at Albany last week, all with the object of providing some sort of theatrical attraction. The Shubert-Anderson company filed its papers on June 27, with Lee and Jacob Shubert and Max Anderson named as directors. The capital is placed at \$100,000, and the stated object is engaging stars and producing operas, plays and other forms of the theatrical entertainment. Other companies filing papers on the same date were the Meisner Amusement Company of Queens Borough, with a capital of \$3,000, and with L. Meisner, Catherine Meisner and J. E. Zeitner as directors; and the Sea Beach Exhibition Company of Brooklyn, capitalised at \$10,000, with W. Gardner, G. A. Kown and S. B. Rosenthal, directors.

The Hammerstein Theatrical Company, of New York, was incorporated on June 29, to produce plays, operas, ballets and pantomimes in New York city and elsewhere. The capital is \$150,000, and the directors are Oscar and William Hammerstein and Edwin B. Root. The Stuyvesant Theatre Company also was incorporated on the same date with a capital stock of \$275,000, to operate in New York city. The directors are David Belasco, Meyer R. Binberg, Benjamin F. Rodney, Benjamin K. Binberg, of New York city. The first two directors own all but two shares of the stock company.

The O. J. Gude Company, of New York, was incorporated with a capital of \$500,000 to do general advertising, billboards, signboards, etc. The directors are Charles O. Mans, A. R. Kennedy and Frank T. Fitzgerald, New York city.

CLARA LIPMAN WRITING SERIOUS DRAMA.

Louis Mann and Clara Lipman are spending the Summer in the Adirondacks. However, there is almost as much work as play in this vacation, for Miss Lipman, encouraged by the vogue of Julie Bonbon, is busily at work in her new capacity of playwright. To establish her versatility, she is writing a serious drama with a pronounced emotional interest—a modern play with scenes laid in and around Boston. The piece which Mr. and Mrs. Mann have selected for their own use is a comedy with a serious character study for the originator of old Pouljol.

THE STEWART OPERA COMPANY.

After a stark season of eight weeks at the Lyceum Theatre, Rochester, the Stewart Opera Company will immediately go on tour. The route will include Toledo, Duluth and Winnipeg, proceeding directly to Seattle. In the repertoire are such standard light operas as *Babette*, *Two Roses*, *Pantinitas* and *The Geisha*. According to the present plans of John Cort the company will remain in the West until Spring.

THE STOCK COMPANIES.

The Byron Douglas company, now playing at the Columbia, will tour the Northwestern States in *Parson Jim*, with the management of John F. Corday, when their season closes in August.

The performances of *The Little Minister* given at the Davidson Theatre, Milwaukee, by the Brown-Baker Stock company, was eminently satisfactory. Edith Evelyn offered an excellent impersonation of Lady Babbalanza, and James Durkin carried off special honors in the title-role.

Anne Ivors has gone to Cape May, N. J., where she is to play a three weeks' engagement with the Lyceum Stock companies. She will return to New York about the last of July to begin rehearsals for her coming season under the management of H. W. Taylor.

The Parleton Sisters and their company, under the management of P. R. Witham, opened for two weeks at Grand Valley Park, Brantford, Ont., on June 4, following the *Edna E. Lyndon* company. The engagement has been indefinitely extended. Prominent in the cast are Hazel Parleton, Daisy Parleton, Emma Salisbury, Richard, Franklyn Vail, J. Irving Southard, P. R. Witham, Edward Duper, Charles Van Annum, Edward Moran, P. R. Minger, and Mack Eaton.

The Brunon Stock company continues to play to crowded houses at the Anderson Park Casino, Pascagoula-on-the-Bench, Mississippi. Lawrence Harbour and Claudia Lucas, the most recent additions to the company, have already made many friends, and the management has extended the engagement for four weeks longer, until well into September. Mr. Rogers, formerly a partner of Hoodini, made a success with his San Francisco moving pictures and his box trick, assisted by Miss Clinton. Mr. Brunon, who will take his company on the road after closing at the park, is now endeavoring to secure the rights of a suitable play.

Ella Hugh Wood opened with the George Pawcett Stock company in St. Paul on June 17, and is appearing successfully in character roles.

Irvin B. Walton has joined the Canobie Lake Opera company at Haverhill, Mass., as comedian for the Summer season.

Three hundred members and friends of the Colonel E. R. Shumway Camp, Legion of Spanish War Veterans, attended Pol's Worcester theatre on the evening of June 27, to honor their comrade, Harry C. Browne, who is now a member of that organization. The veterans presented Mr. Browne with a regulation medal, attached to which was a gold badge of the Fifth Army Corps. The play was *Forgiven*, and Colonel Shumway made the presentation at the conclusion of the first act. Mr. Browne expressed his thanks in a brief speech.

The J. Frank Burke Stock company, now playing its fifteenth week at Shedy's Theatre in Fall River, has been doing an excellent Summer business. Mr. Burke's performance as James Rayston in *Jim the Penman* last week was unanimously commended by local journals. Manager Barry, who has fortunately retained many of last season's favorites, is endeavoring to secure for the Winter a larger theatre than the one now leased in New Bedford, where the company played thirty weeks last year. The organization at present includes J. F. Burke, Harry R. Humphrey, William H. Barwald, Bert Walter, Herbert Russell, Gustave Gausa, George Walsh, John A. Daly, Will R. Quirk, William C. Dickerman, Harry Andrews (director), Ethel Elder, Ann Singleton, Florence Mack, Florence Hartley, and Leslie Palmer.

Nan Hewins has within the past five or six weeks played several special engagements with the Wright Huntington Stock company at Lawrence, Mass. Miss Hewins has been able to do so owing to the fact that she lives at her home near Lawrence, but she is not the leading ingenue in the company or permanently engaged with that organization.

ENGAGEMENTS.

Mr. and Mrs. Wilbur Symonds (Louise Robinson), to be featured as leading man and soubrette with Nick Russell's Comedy company.

May Fernier, as leading woman with James J. Corbett.

William Redmond, for the role of Calaphos, the high priest, in Braden's production of *Parabasis*.

Mr. and Mrs. Claude G. Wood, with A. H. Wood's Ruled Off the Turf.



CHARLES H. HOYT'S OLD HOME.

It is understood that the Lambs have decided to relinquish their claim on the beautiful Summer home of the late Charles H. Hoyt, in Charlestown, N. H. The will of the comedy playwright bequeathed his house to the Lambs' Club as long as that society kept it in repair and wished to retain possession. Otherwise it was to be handed over to the Actors' Fund as a Summer home for retired players, to be run as "The Lambs' Pasture," and, in case this provision also failed, it was to become the property of the town.

At present the Lambs' Club keeps a caretaker on the place all the year 'round and officers of that organization deny any such neglect of the buildings as the townspeople are said to have accused them of. The will itself provided sufficient money to pay taxes and all other expenses have been borne by the club. Though the estate itself is very beautiful the town of Charlestown is an out-of-the-way locality, totally unfit to be a midsummer rendezvous for professional men. It is a village of perhaps a thousand inhabitants, lacking many of the essential qualifications for a popular resort. The expense which would have to be incurred by the Lambs if an attempt were made to utilize the place as a country club is well nigh prohibitive, especially when members of the society have no desire to Summer in that vicinity. The question that now remains to be settled is whether the Actors' Fund will be able to use the property as its

original owner suggested if the Lambs do not want it. From a sentimental point of view it is regrettable that the Lambs' Club should wish to transfer the estate to the Actors' Fund, and that the Fund may possibly prefer to let its title lapse. It was here that Charles Hoyt brought his first wife, dainty Flora Walsh, the "star" in several of his earlier plays; here the young bride and the dramatist's father died almost simultaneously, in 1893, and here they both were buried. To this same home, in the Summer of the succeeding year, he brought his second wife, Caroline Seales, for whose sake he converted the house into a luxurious country seat and built the "Casino," which contained a dance hall, gymnasium, study, kitchen, bathroom, and even a refrigerating plant. In this building, which was Hoyt's favorite indulgence and abiding place, he wrote that famous comedy, *A Black Sheep*. However, the writer of comedies has been dead for five years. He is not forgotten, either by the public or his associates—and never will be, so long as any of his old friends remain behind. Charles Hoyt selected this site for his home because it suited his taste and because he loved the little township. It is unjust to charge his old comrades with ingratitude if they find the place inadequate for their collective purposes. The soul of the place is gone and the estate, as a practicable bequest, must stand on its own intrinsic merits, for better or worse.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.

ARCHER ON IBSEN.

HENRIK IBSEN was a colossus in a small country. Though his reputation assumed gigantic and worldwide proportions, though most of his famous realistic dramas were conceived and written far from home, the Scandinavian peninsula remained, so to speak, his birthplace and his laboratory. There and in Copenhagen most of his pieces were first presented, even during his long sojourns in foreign parts; there he had long been recognized as a national genius, a comrade to Bjornson, before A Doll's House even was played in Germany, before Ghosts became the favorite bone of contention for dramatic and literary critics of the Western Hemisphere, before his name had become a war cry in London or New York. Wherever he dwelt—in Rome, Munich or, during the latter years of his life, in Christiania—it was of his native Norway that he dreamed, it was her inherent northern austerity that still brooded over him, it was her provincial life that furnished illustrations of character and incident to clothe his philosophic concepts and social convictions.

In 1861, when his fame had at last become universal and after what was practically an absence of twenty-five years, Ibsen finally settled down in Christiania—a comparatively unimportant center, and, as WILLIAM ARCHER points out in his recent study, "Ibsen as I Knew Him," a locality teeming with personal gossip and prating small talk. Mr. ARCHER's article, which cites in detail the meetings of dramatist and translator from their first introduction in 1881 to their last farewell in 1899, although replete with references to matters of critical and historical interest, is largely and honorably devoted to defending the Scandinavian genius from the host of petty slanders that have been commonly associated with his illustrious name.

As an old truisim, the public knows that exceptional men are prone to develop exceptional habits and customs—the "eccen-

tricities of genius." According to popular prejudice, the life of a revolutionist—and Ibsen was one of the most uncompromising revolutionists that ever existed—must be written in italics and his character must be described in lurid capitals. The average mind never seems to appreciate how the most erratic intellect may choose for its abode a normal body and a genial personality.

In the first place, WILLIAM ARCHER, who speaks with the authority of a truthful critic and a close acquaintance, flatly refutes the charge of intemperance that has so frequently been brought against the Norwegian dramatist. As an instance of how calumny is born and bred of merest imagination, Mr. ARCHER states that on one occasion, when the playwright was afterward declared to have overindulged, he was himself present and positively knew the accusation to be devoid of any justification whatsoever. Ibsen was by no means a total abstainer; but, strictly in keeping with his deliberate and self-restrained character, he never drank to excess. A little glass of two of Vermouth, a potation moderate enough for any anchorite, was the extent of his ordinary dissipation.

As to the supposed brusqueness and churlishness of Ibsen's personal attitude—and it may be remarked that any man of genius might resent the gaudy attentions of the curious and the shallow—Mr. ARCHER has only to say that, through all the course of their complicated business relations, he was invariably treated with the utmost courtesy and generosity. He refers to the kindly way in which Ibsen first received him at the Scandinavian Club in Rome, though he had never heard of the Englishman even by repute, and though he, Mr. ARCHER, had not even the claim of a formal introduction. As to his home life, ARCHER avers that the sympathy and love of Ibsen's wife and son were beyond question. He tells an interesting story of how his brother, going to call on Ibsen in Christiania, mentioned to a friend that if the dramatist were not at home, he should yet have the pleasure of seeing his wife. The friend ingeniously exclaimed that Frau Ibsen had not been able to live with her husband for years. And yet—Mrs. Ibsen herself welcomed him at the door! HENRIK IBSEN was a man who weighed his words and was never loquacious. His temperament was, in a degree, phlegmatic. Yet, beneath his cool and self-possessed exterior, lay a kind and ready graciousness. He felt the sorrow of being misrepresented to his friends and he protested that they must not believe him to be unfeeling.

IBSEN had an extreme distaste for witnessing performances of his own dramas; and not unnaturally, since his conceptions of the characters were inevitably more satisfying than any possible representation could be. It was a positive trial for him to be present at "Ibsen productions." He is reported to have been particularly distressed at seeing REGINA in Ghosts appear clad in peasant costume. Mr. ARCHER, who, in this respect, can speak with absolute finality, says that, though the great dramatist was not at all averse to discussing the political, critical and dramatic significance of his labors, he was little disposed to speak of the plays themselves or to dilate upon his achievements. The year before The Lady from the Sea made its appearance he admitted that he had "some tomfoolery" on hand! His method of composition seems to have been first to determine on the philosophic idea; then to invest that vaguer purpose with the details of dramatic craftsmanship. The finished product, so to speak, was a living exposition of the underlying theme. As Mr. ARCHER remarks, in the period of gestation there evidently came a time when the play might as well have been an essay as a drama. IBSEN was a painstaking and perhaps a laborious workman; he wrote and rewrote, destroying an immense amount of manuscript, before completing the "exquisite" copy he ultimately forwarded to Copenhagen. On one occasion Mr. ARCHER questioned the author as to the enigmatic conclusion of Ghosts. IBSEN refused to give any definite answer, saying that what occurred after the fall of the curtain was for every man to conjecture according to his own individual persuasion. However, he finally agreed that the secret might be found in procrastination; that the mother would probably never come to the "relief" of her son, fondly believing that while there was life there was hope. At the risk of appearing irrelevantly to digress, after so serious a summary of a most scholarly article, it is interesting to add one small detail that WILLIAM ARCHER himself thinks not unworthy of mention. One day, when the topic was suggested by the circumstance that Ibsen happened to be smoking a cigar, the great man so far unbent as to explain that he could never write without his pipe—"a short pipe, so that you didn't know you were smoking it until

it was done, and you had to refill it." If this be a weakness, how many literary men—men the courage of whose convictions never forced them into innumerable antagonisms—have fallen into the same error! As to the "fetishes" which Ibsen is supposed always to have kept on his desk, Mr. ARCHER never had the pleasure of seeing them. Consequently, to his pipe belongs the honor, and to his "fetishes" the ignominy of never having existed.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to a question, in pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. H. I., Portland: Ben Greet, the producer of Everyman, an actor-manager famous both in England and America, made his first appearance on the stage as a member of J. W. Gordon's Stock company at Southampton, England. He sides managing and playing Shakespearean roles in his own company he is founder and proprietor of one of the most prominent dramatic schools in London.

T. N. H., Rochester: The dramatic critics of the leading New York daily papers include Louis F. De Foe, Morning World; John Corbin, Morning Sun; Adolph Klusberg, Times; "Alan Dalg," American; William Bullock, Press; Irving Lewis, Telegraph; William Winter, Tribune; Acton Davies, Evening Sun; Charles Darnton, Evening World; Glenmore Davis, Globe; Frederick H. McKay, Mail and Express; J. Rankin Towne, Post; G. H. Payne, Telegram; R. B. Hennessy, News.

J. Q. L., San Antonio: The Liars, the famous comedy by Henry Arthur Jones, was first produced at the Criterion Theatre, London, on Oct. 6, 1897, with Charles Wyndham in the leading role of Sir Christopher Deering. With the exception of the summer vacation the London run continued uninterruptedly until Nov. 2, 1898. The first American performance of The Liars was at the Empire Theatre, New York city, on Sept. 26, 1898. In the cast were John Drew, Arthur Byron, D. H. Harkins, Orrin Johnson, Lewis Baker, Harry Harwood, Frank E. Lamb, Darwin Rudd, Frank Short, Gardner Jenkins, Marie Derickson, and Blanche Burton.

N. L. M., Brooklyn: Since March, 1899, Margaret Anglin has appeared in New York in the following roles: Heloise Thén in Citizen Pierre, on April 11, 1899; Mimi in The Only Way, on Sept. 14, 1899; Barbara Royce in Brother Officers, on Jan. 18, 1900; Millicent Denbigh in The Bugle Call, on April 2, 1900; Mrs. Dane in Mrs. Dane's Defense, on Jan. 12, 1901; Dora in Diplomacy, on April 15, 1901; Mabel Vaughan in The Wilderness, on Dec. 23, 1901; Guiditta in The Twin Sister, on March 3, 1902; Margaret Fielding in The Unforgotten, on Jan. 13, 1903; Camille, on April 18, 1904, and Hester Trent in Elza, on Sept. 22, 1905.

A. B., Cambridge, Mass.: The process of securing the English rights for a play differs radically according to particular conditions. If an author desires to sell his piece outright, he may dispose of both English and American copyrights to one manager, or he may sell them to different managers. If the author retains his copyright and merely sells the right to produce, the English rights still remain in his possession, unless some specific clause in the contract makes them over to the American producing manager. In short, the English rights must be obtained from the owner, author or manager as the case may be.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., June 21 to 24, 1905.

AT SUNRISE HOLLOW. By Oscar Graham.

BACK FROM COWLAND; a playlet in one act. By Louis J. Cella.

CARRIAGES PATH; a drama of four acts. By Hortense Lerner.

ELECTRIC CHAIR. By G. Elliott Pendleton Schenck.

FLOWER OF YEMMO; a Japanese comedy in one act, in verse. By Victor Mapes.

FREE LANCE; a comic opera libretto in two acts. By Harry B. Smith.

GAIL IN GREEN. By Josephine M. Clarke.

QUEENIE; a romance in four acts. By H. W. Boynton.

THE HAUNT OF THE FAIRIES; a drama in three acts. By Francis J. Finn.

KATE AFTER THE OPERA. By Annette Thors.

LAND OF DREAMS; a musical comedy in three acts, five scenes. By Will Carleton.

LUNCH IN THE SUBURBS; farce. By Helen G. Langdon.

THE MARCHIONESS OF BATE. By Richard Lade.

MIGNONETTE; OR, THE SPIRIT OF THE KITCHEN; American frolic musical comedy in three acts. By L. De Smidt.

RED, WHITE AND BLUE; OR, THE STORY OF THE FLAG. By Matthew Barry.

RICH MA. HOOGENHEIMER; a musical comedy libretto in three acts. By H. B. Smith.

TRAT BRUTE SIMMONS; a play in one act. By Arthur Morrison and Herbert C. Sargent.

THE WAY HE WON HER; comedy in one act. By Henry Rightor and Thomas Ignatius Keogh.

CURRENT AMUSEMENTS.

Week ending July 7.

AERIAL GARDENS—George M. Cohan in The Governor's Son—4th week—38 to 39 times.

ALHAMBRA—Alhambra Opera company in Doty Vanden.

DELACROIX—Blanche Bates in The Girl of the Golden West—44th week—242 to 250 times.

CASINO—The Social Whirl—13th week—96 to 105 times.

KALKA—Hebrew Drama.

KEITH & PROCTOR'S UNION SQUARE—Vanderbilt.

KEITH & PROCTOR'S 23D STREET—Vanderbilt.

KEITH & PROCTOR'S 125th STREET—Northern.

LYCEUM—The Lion and the Mouse—33d week—261 to 266 times.

LYRIC—Closed June 30.

MADISON SQUARE GARDEN—Roller Skating.

MADISON SQUARE GARDEN ROOF—Manselle.

CHAMPAGNE—3d week—7 to 13 times.

METROPOLIS ROOF—Vanderbilt.

NEW YORK—His Honor the Mayor—4th week—41 to 46 times.

PARADISE ROOF—Vanderbilt.

PASTOR'S—Vanderbilt.

VICTORIA—Vanderbilt—matinee.

WEST END—Uncle Tom's Cabin.

NEW YORK ROOF—Seeing New York—27 to 33 times.



THEATRICAL TERM: "Casting a Head."

PERSONAL.

MARLOWE.—Julia Marlowe sailed for Europe on last Thursday. She will visit London and Paris, and even make a trip to the Swiss Alps before returning to fill her contract with the Shuberts.

CORELLI.—Marie Corelli, in reply to Edward A. Braden's invitation to be present at the initial performance of Barabbas next October, sent a telegram containing this encouraging though somewhat enigmatic reply, "Stranger things than that have happened. The favorable inference is obvious."

HARNED.—Virginia Harned, who is in London preparing for her tour in The Girl in Waiting under the Shubert management, is to return for rehearsals early in August.

WOODRUFF.—Henry Woodruff, as a sequel to his marked success in Brown of Harvard, has signed a contract for three years with the Henry Miller company. A picturesque Biblical play is being considered for his use when his college piece shall have exhausted the Shubert circuit.

POWER.—Tyrone Power, who is to appear this coming season in the time-role of Barabbas, is now spending his vacation in Canada, camping out on St. Paul Isle, Aux-Bois, Province of Quebec. He will not return to the city until rehearsals begin in August.

ROWAN.—Lansing Rowan has closed her successful starring tour, and is now resting at her home on Vancouver Island, B. C. She will return shortly to New York to prepare for a Broadway production.

SHUBERT.—Mrs. Shubert, mother of Leo and Jacob Shubert, sailed for Europe on June 28, accompanied by her two daughters. After remaining in London for a time she will visit Switzerland.

CHEATHAM.—Kitty Cheatham gave a matinee of children's songs at Steinway Hall, London, on June 29. The London critics were warm in their praise of her work.

BERNHARDT.—Sarah Bernhardt, once again in Europe, is reported to have expressed an enthusiastic admiration for Americans. "There is no parasite class in America," she said. "They constitute a veritable nation in the best sense of the word. They are proud of their achievements and grateful to the land, which, so to speak, recreated them, inspired them with ardor and opened to them vistas of boundless hopes. It is not astonishing that they should be inspired with patriotic fire, which burns brighter nowhere."

WINNETT.—T. H. Winnett left New York on June 25 for a trip to Prince Edward Isle, stopping at Boston, Portland, St. Johns and Halifax.

SAVAGE.—Henry W. Savage is in Europe making final arrangements for his production of Puccini's Madame Butterfly. He has secured an option on the services of Elan Szamony, who originated the title-role at the Royal Opera, Budapest, and who has received the particular commendation of the great composer.

JOHNSON.—Orrin Johnson, who is to appear in Charles Klein's new play this Autumn, has gone abroad for six weeks of touring and recuperating. He is said also to be in search for a suitable piece for his starring tour next season.

BRIDGES.—Ruby Bridges, who was the American girl in The Fascinating Mr. Vanderveldt, is to be leading woman next season with Joseph and William Jefferson.

DRESSLER.—Marie Dressler will be a member of Joe Weber's company next season, in spite of the many rumors to the contrary that have been in circulation. Miss Dressler is now in Europe, but will return in time to begin rehearsals.

BLAUVELT.—On the advice of her physician, Madame Lillian Blauvelt, who has been ill at her home in Brooklyn, has postponed her trip to Europe until later in the Summer. After making a tour through Continental Europe she will visit Frau Cosima Wagner, at Bayreuth. Before returning to America she will sing in a concert to be attended by the German Emperor and his family.

IRVING.—Henry B. Irving will open his American tour at the New Amsterdam Theatre on Oct. 8 in Stephen Phillips's Paola and Francesca. He will be supported by Dorothy Baird and an English company.

OLCOTT.—Chauncy Olcott's season will open in Duluth on Aug. 23. Florence Lester has been engaged as his leading woman.

SCOTT.—Cyril Scott sailed for London Saturday on the Minnehaha, in order to witness the English premier of The Prince Chap, which takes place at the Criterion Theatre on July 16. Mr. Scott will return to this country on Aug. 15, to resume his tour in The Prince Chap, which opens the second week in September.

CLEWS.—Henry Clews, Jr., son of the New York broker, has had published in Paris a drama, in verse, of the life of a wealthy American in France. The play will soon be presented at one of the Paris theatres.

THE USHER



Since the death of Henry Irving there has been considerable discussion in London as to the sums left by successful members of the theatrical profession, compared with the large fortunes left by persons successful in other walks of life.

While actors of the better class that are notably successful win large sums by the practice of their profession—sums that possibly may compare with the earnings of most other persons, eliminating from the comparison such exceptional winners as the class known as "captains of industry," it is well known that the theatrical life, for one reason with another, induces larger expenditures than almost any other.

Of course, there are captains of industry who enlarge their millions with ease, and who expend some of them on artistic predilections of one sort or another. But the very successful actor, apparently from a pride in his vocation, spends vast sums in artistic experiments for which, if they are unsuccessful, he has nothing whatever to show except something shadowy in the nature of increased reputation, while the captain of industry often makes investments in works of art that not only add to his reputation as a connoisseur and to the interest of his collection, but which have certain values originally that almost invariably are enhanced by lapse of time.

It is well known that Henry Irving, aside from his vast charities, which always trenched alarmingly upon any income he might enjoy, spent large sums in elaborate productions, some of which gave no final return in money. Thus, withal, the fact that his estate footed up but about \$100,000 was not surprising to those who were even superficially familiar with his career and the circumstances of his living.

Some one in London who has kept track of these matters has recently stated that Wilson Barrett left but some \$50,000, of which \$10,000 was devoted to charity; that Lady Martin (Helen Faucit), at the age of 82, left \$135,875; that Sir Augustus Harris, who died at the age of 44, in spite of his vast amusement enterprises, left only \$118,385; that William Terriss (William James Lewin), who died at 50, and who for much of his professional lifetime acted in the enterprises of others, left nearly \$100,000; that Dan Leno (whose real name was George Wild Galvin), who died at the age of 45, and who had earned very large salaries, left \$54,970; that William Rignold, who died at the age of 68, bequeathed but about \$20,000, and so on. Jenny Lind (Madame Goldschmidt), who died at 67, left more than \$200,000, while the largest sum tabulated in this showing, \$288,375, was the result of the life labors of Frederick Charles Hengler, the noted circus proprietor; Frederick William Sanger, also a noted circus man, leaving but \$85,000. In the field of the circus this country, as is well known, has shown some almost fabulous fortunes. Barnum died possessed of many millions, and James A. Bailey, whose death was recent, is understood to have left some \$8,000,000. These men, however, come rather under the heading of "captains of industry," and may not legitimately be quoted in the showing as to those who personally practiced the drama.

This number begins the fifty-sixth volume of THE MINION, which is thus entering upon the last half of its twenty-eighth year.

THE MINION has blazed new paths in dramatic journalism, and it has consistently followed the principles that were first marked out for it—principles that have made it the leading journal of the theatre in the world.

Entering a ripe age, it purposes to continue as vigorously as ever the effort to conserve all that is best in the field of the theatre.

Charles Fry, the English reciter, has recently concluded his twelfth series of Shakespearean performances at the Court Theatre, London. These performances are given on a draped stage, Mr. Fry being supported by a full company having Olive Kennett as his leading lady, and Shakespearean students have been pleased by the simplicity of the stage arrangements, which enables the onlooker to concentrate attention on the text.

That there is in London a public for this sort of representation is apparent. No less a person than the critic of the Times says that "restraint, good sense and good taste always mark these productions. The members of Mr. Fry's company know how to speak blank verse, and it is no light thing to be, like Mr. Fry, one of the few remaining expounders

of a dying art." And, truly, the art of speaking blank verse is moribund.

Mr. Fry and his company act the plays in costume upon a stage draped simply to supply the illusion of exits and entrances. Such performances are held to help in training the imagination, a faculty which is losing strength in these days of scenic and accessory elaboration. Yet the great theatre public everywhere, like the child, still wants its pictures.

E. D. Price writes to THE MINION with reference to the appeal made by Manager Osbourne in this journal for aid to actors in San Francisco:

I hope the appeal of George Osbourne in behalf of the actors of San Francisco may yield generous results. Mr. Osbourne is a gentleman whose word may be accepted as final. He is upon the ground and knows the bitter necessities of his associates. Many instances come to my attention of deserving players in California who, because of the recent disaster, are destitute of cash, personal effects and stage wardrobe. They are suffering enforced idleness under present conditions and are without equipment should engagements offer. Manager Henry W. Bishop, of San Francisco and Oakland, has made earnest effort to assist and place stock people, regardless of whether they have been in his own employ or that of another management. This is very admirable, because of his own heavy losses. The more fortunate of the profession who desire to help the suffering may depend upon it that contributions of any kind, including wardrobe, sent to George Osbourne, 3397 Clay Street, San Francisco, will be faithfully and judiciously distributed.

This promises to be a bad year for Trusts. A number of Trust persons here and there are going to jail, and the fact that they are going to jail seems to indicate that they belong there—at least for a time.

Conspiracy and restraint of trade are the bases of action in Trust cases that have resulted in the incarceration of some of those called to meet the law, and there is not a Trust in the country that is guiltless of these things.

THE NEW THEATRE.

Carriere and Hastings, the architects, have made public the completed plans of the New Theatre. The building, which will be so situated as to be in plain view from all directions, having a frontage of 200 feet upon Central Park and a depth of 25 feet more on Sixty-second and Sixty-third Streets, is to be richly decorated. As will be seen from the illustration carried on this page (for courtesy of the photograph THE MINION is indebted to the New York Times), the style of the structure is distinctly Italian Renaissance; nevertheless, it will look unmistakably like a theatre on the exterior as well as inside.

The upper portion of the scene, as is not uncommon for European playhouses, extends well above the main building, being covered by a roof which slopes toward the sides and ends with a pediment in front. Between the columns which elaborate the front wall are the arched windows of the foyer, and the auditorium proper is sheltered by an oval dome visible above the main cornice. The spacious vestibule at the avenue entrance is connected with the balconies by wide stone staircases, situated at the turrets in the corners of the building. The exterior of the building, as pictured, has an impressive beauty, and that it will add to the architectural splendors of New York is apparent.

The forty-six boxes in the auditorium, which are to be arranged in two tiers, will be for the exclusive accommodation of the founders and will be reached through private entrances from the side streets. Each of these entrances, and another special entrance for the artists, is to be protected with a marquise. The curved lobby which in the original drawing surrounded the auditorium between the tiers of boxes has now been omitted. A foyer, thirty feet wide and extending almost the entire length of the avenue front, has been substituted at the level of the second tier.

The stage is to be seventy-five feet deep; rooms are provided for the proposed dramatic school, for the chorus and for ballet practice. The restaurant will be in the basement, with elevators running up to the inclosed palm garden on the roof. As has been previously stated, the seating capacity of the theatre is to be 3,000. The exterior of the building will probably be of white limestone, but the interior will be mainly of marble. It is estimated that the structure will cost at least \$1,500,000, and that at least two years will be required to complete it.

A CHAT WITH JACOB ADLER.



Though Jacob Adler may be very austere, imposing and terrible at the climax of a tragic drama, he is a most genial and unassuming person even in brief intervals between the acts. A representative of THE MINION knows this to be the fact, for, on last Monday night, during Adler's performance of Uriel Acosta, he was honored by being invited behind the scenes. Mr. Adler, in the flowing robes which he wears in the character of the ancient philosopher, was standing before his mirror engaged in studying his make-up and arranging such small alterations as suggested themselves on the spur of the moment. He shook hands heartily and as if he had no other occupation in the world than to give the desired interview.

Mr. Adler, it must be understood, speaks English—colloquial English—with perfect facility. His accent is noticeable, but not sufficiently pronounced to obscure his meaning. He is a man of fifty-one years of age, who has suffered more tragedies than ordinarily enter into the vicissitudes of even a professional life. He began his career as a dramatic critic, which accounts for the distinctly intellectual quality governing his emotional portrayals. In spite of a restricted vocabulary his manner and conversation bear every evidence of a studious personality.

"I would like to know some of the details of your contemplated European tour," began the interviewer, knowing that his time was limited and that he must reach the point at once. "The prospect of a return to the scenes of your earlier triumphs, especially in London, must be most agreeable."

"I should certainly like to play again in London," replied the tragedian, "but I'm afraid there's very little chance of my doing so. There was some talk of arranging a foreign company for me, but somehow the plans seem to have fallen through. I shall go abroad; yet it would be an error to say that I am going in a strictly professional capacity. I want to see my friends, I want to see the new plays and I want to study some of the actors."

But these performances were advertised as your farewell previous to filling European engagements.

"Yes, I know. I regret that the statement should now appear untrue. Of course, it was all a mistake and not intentional deception. I did not foresee the complications that have recently arisen. And yet—I may play in London after all. I should especially like to appear there as Shylock."

"Would you find it difficult to organize a company on the other side? Your reputation is as great there as in this country, is it not?"

"It was there that I made my reputation, before I ever thought of coming to America. I should like to play in London with an English speaking company."

"Is there not a sufficiently large Yiddish public?"

"Of course there are a great many Jews in England, but the Yiddish drama doesn't count for much there any longer. The Yiddish actors are not of any importance; there is no school for them, no substantial demand."

"Don't you find it most disconcerting to play with an English company?"

"No. That is the one thing I am most fond of."

This statement, indubitably sincere, not a little astounded the man with the queries, hardened though he is to the experience of re-

ceiving unexpected replies. He paused for a moment, wondering how he could say what he wanted to say without seeming impudent or impolite. "Don't you feel troubled by the incongruity of the thing?" he demanded. "The first time I ever saw you act you were playing Shylock with an English-speaking company. I enjoyed the performance of a week ago much more, though I could not claim really to understand a syllable that was spoken. I think the difference in language troubled me less than the difference of temperament in the actors. Don't you find it easier to perform successfully with players of your own nationality, men and women who have somewhat the same methods and the same instinct of emotional expression?"

It was now Mr. Adler's turn to be surprised. He lifted his eyebrows in mild astonishment. "No," he said. "The English—especially the English of Shakespeare—is a positive inspiration to me. It completely carries me away. It thrills me as nothing else on earth. I always feel that I am acting better with an English company."

"You speak English so fluently I should think you would follow the example of Bertha Kalich and try to play in our language."

Adler lowered his voice. "She is a woman," he said, with a note of discouragement in his masterful voice. "She has had her opportunity. Besides, I could never do an English role. It would take me a year only to memorize the lines. It is not hard for me to talk to you now, but I can't seem to commit English speeches."

The reviewer suddenly recognized that he had stumbled unthinkingly onto the great professional tragedy in the life of Jacob Adler. He is a man who is thoroughly conscious of his genius; he understands his power and wields it with deliberate art; he has been fairly worshipped by the people of his own race. "If you could once memorize the first part," he suggested, "the next attempt would probably be much less difficult."

"Perhaps so," replied the tragedian, speaking almost inaudibly, "but—it's no use. I hoped that I was going to be given a chance to play in Yiddish with a good company this last season. The managers held out all kinds of hopes. They never said anything definite. 'Yes, I can use you,' one of them said to me. 'Come and see me again later.' They kept me waiting so long that I lost \$20,000 because I was not playing in my own theatre in Grand Street. They said that I must see Mr. Br-linger when he came to New York. When he came to New York he went away again for his vacation. I lost \$20,000 waiting for him to finish his vacation!"

"You feel that you have outgrown your theatre and the public to which you have played for an entire lifetime?"

Jacob Adler did not answer in the affirmative, but his silence gave eloquent answer. "I have my own theatre," he concluded, as the call came for him to make his entrance. "I can't afford to let it go—I must continue to play there."

SHAKESPEARE AT HOLMESBURG, PA.

Crystal Springs, the estate of Col. James J. Lewis, of Holmesburg, Pa., was transformed into an Athenian forest June 27, when the young women of Holmesburg produced A Midsummer Night's Dream on the beautiful lawn overlooking the colonel's residence. A more picturesque spot could not have been chosen for the scene of Shakespeare's dainty comedy, and the young women were very fortunate in securing the services of Charles J. Fyffe, who coached them and in many ways helped to make the performance a success. Mr. Fyffe is a guest of the Forrest Home, and was once a member of the Edwin Forrest company. A women's orchestra concealed behind the thick foliage of shrubbery played the weird strains of Mendelssohn's music, and the soft lights which were hidden in the bushes produced a fairylike atmosphere. The musical numbers were given by the choir of the Calvary Church, Germantown, and the audience was seated in a semi-circle about the footlights. The object of the performance was to swell the Children's Country Week Fund, and the great success of this event will add many dollars to the treasury. The cast was as follows: Theseus, Flo Ringrose; Egeus, Josephine Rowland; Lyander, Ethel Bohr; Demetrius, Helen Guernsey; Philostrate, Laura Magargee; Quince, Mrs. J. Lewis Day; Snug, Katherine Petty; Bottom, Mrs. Franklin Cartledge; Flute, Marie Carter; Snout, Alice I. Magargee; Starveling, Viola Shelby; Hippolyta, Elizabeth Miles; Hermia, Irene Barton; Helena, Grace Guernsey; Oberon, Elizabeth Crippin Smith; Titania, Camille Purcell; Puck, Mrs. John W. Clayton; Singing Fairy, Virginia Evans; First Fairy, Bernice Cartledge. Eighteen other young women appeared as fairies and attendants. As You Like It was produced last year at the same place. Many prominent persons who came from long distances to witness the performance this year, complimented Mr. Fyffe for his fine management of the production.



Photo Wurtz Bros., N. Y.

THE NEW THEATRE.

TELEGRAPHIC NEWS

CHICAGO.

Told in the Hills. The Reward—News from Stock Companies—Gossip.
(Special to The Mirror.)

CHICAGO, July 2.

A new visitation of hot weather scorched business at the theatres last week. Two closed for the summer, the Studebaker and the Columbus.

The dramatization of Told in the Hills, by the author of the novel, Marah Ellis Ryan, and McPherson Turnbull, was fairly successful in winning favorable press comment, and there was a big house at Power's the opening night, Sunday week. Percy Hammond in the Post calls the play a "sturdy, wholesome open-air dramatic affair, a pleasant conglomerate of effective but familiar material, put together craftily, abundant in action, profuse in color and with plenty of time-tested romanticism and sentiment." Other comments were not so encouraging. Edwin Arden as Genesee Jack succeeded in saving his face as an actor and Bruce McRae was complimented for his Lieutenant Rafferty. The consensus of opinion on the play seems to be that it is a pretty good melodrama, but needs trimming. According to the story as told in the play Genesee Jack is a scout and pariah who, to give his brother's child a name, has married a woman he does not love. At the outset of the play Jack saves Rachel Hardy's life by rescuing her from a snow storm. During his absence cavalry horses are stolen and Jack is accused of being in league with the Indians in the theft because, to shield the woman, he will not tell that he was with her on the night of the storm. While Jack is under arrest Kootenai Indians approach on an errand of peace, but through a blunder by Captain Holt of the cavalry the Indians are fired on and the son of the chief is slain. This brings about the climax, third act, when the ambushed detachment of cavalry is apparently to be cut to pieces at daylight. Everybody expects and awaits death just as day is dawning when Jack appears at the mouth of an abandoned or "haunted" tunnel—the only man who could lead the almost-victims back to safety through the tunnel. After saving the party Jack starts to go to the Indians and is shot. In the last act he is on a stretcher at the Hardy ranch. He is dying until he hears his wife is dead and then he forthwith gets well. The cast included Edna Dorman as Tilly Hardy; Louise Galloway as Fred Dreyer, the major's daughter; George Christie as Charles Stuart; Mabel Roubuck as Rachel Hardy; Edward Ellis as Captain Holt; Walter D. Greene as Lieutenant Murray; Joseph Brennan as Private Smith; James Bevis as Private Dolan; R. E. Neill as Private Olsen; Harry Leonard as Private Adams; Charles Wallace as Private Kane; Notty Lybe as Sergeant Allen; Roy Fairchild as Henry Hardy; Joseph Brennan as Major Dreyer, and Master Charles Foster as Little Jack. The production was made by the Will J. Block Amusement Company.

Eddie Foy hesitated long enough on Randolph Street last week to say that he was not going to take the comedy lead in The Alcayde at the Grand Opera House, but was going East to begin soon the work of rehearsal for a new production by the Shuberts with the proud title of Wild Mr. Wooley.

Louis Netherole writes that Olga Netherole will play Portia in Chicago next season. She will also appear in a dramatization of Gertrude Atherton's "A Daughter of the Vine."

A sketch by Augustus Thomas, with Louis Payne and William Courtenay in the cast, will be seen at the Majestic soon. The title is The Music Box.

Work will begin about ten days hence, says Arthur Bissell, on the remodeling of the front of Steinway Hall for the New Theatre, which will open as a stock house in the Fall, with a stock company that has neither leading man nor leading woman.

Both the Columbus and the Alhambra will be handsomely redecorated this summer. They will be managed next season by Max and David Weber, under the direction of Stair and Havlin.

Charles Craig, who played James Herne's part in Shore Acres, was in the city last week. Mrs. Craig is one of the secrets of the success of The Clansman company at McVicker's.

Frank Gazzo, of the Central States Theatre company and Klimt and Gazzo, has gone to Denver to rest from overwork.

Manager E. E. Samuel, of the Homeseekers, says he has the second season of the play well booked, opening in August.

Joseph Howard, the composer, got busier as the weather got hotter last week. At the climax of heat the latter part of the week he was flying from rehearsal to rehearsal. Three of his La Salle productions were in preparation for the new season. Mr. Howard is writing the music of a new musical comedy, In Panama.

Thomas Q. Seabrooke and The Alcayde management disagreed, and it seems one particular performance was unsatisfactory, so he retired from the cast last week. Eddie Heron was promoted from the satellite to the main light.

Kathryn Osterman's new press sheet is as handsome, original and attractive as she is.

The stock at the People's finished its season with an outburst of friendship. The big audience at the closing performance heaved a stageful of flowers over the footlights. Marie Nelson, the leading woman, was made to feel that her friends out front were unlimited in number and enthusiasm. Edward B. Hass, the young leading man, was the centre of a little cyclone of esteem. Frank Beale, the stage director, was caught and presented with a gold-headed umbrella by members of the company. Laurence Dunbar, called on suddenly and with the audience watching, made an excellent little speech. Miss Nelson will spend the summer across the lake and Mr. Hass will remain in the grand central summer resort, Chicago. The People's will reopen Aug. 17.

Ben Jerome's big musical vaudeville act goes on at the Majestic to-night with William Rock as star. About 400 Elks will be present and welcome the new arrival.

J. J. Cooper, a Minneapolis boy, will be stage manager of His Highness the Bey the coming season.

John W. Blaisdell, formerly with Laura Keane and at one time manager of Hooley's, begs leave to say, in answer to many inquiries about him, that he is not dead. He is very much alive, and is filling an important position in the city service, secretary of the Electrical Board. He is the man who issues the auto licenses in Chicago. Mr. Blaisdell, Joseph Wheelock, Frank Mayo, John McCul-

lough and others of the Halls of Fame were together in Boston in the earlier days of the Boston Museum and Howard Athenaeum. Mr. Wheelock, now playing here in The Clansman, was a caller last week on Mr. Blaisdell.

W. E. Fuller is in town in the interest of Hagenback's Animal Show, an enterprise with which certain well-known theatre managers and capitalists have gone into the tented field. Sam Morris, comedian and manager, will have the Avenue next season. Mr. Morris, with Mr. Marvin, now proprietor of the Marlowe, formerly had the Avenue. Jessie Moseley will be in the Avenue stock and Almsworth Arnold will be leading man. The season will be started about the middle of August.

Manager Charles H. Eastman was in town from Dixon, Ill., last week and called on The Mirror.

Manager Elizabeth Shober, of the Bush Temple Theatre, has been visiting her old home town, Dixon, Ill.

The Reward, a Western play in one act by a Chicago newspaper man, was produced at the Columbus last week as a curtain raiser and part of the regular bill for the week, with Arling Alcine and Mrs. Alcine (Grace Hamilton) and Leon McReynolds in the cast. It received some complimentary notices. The scene is in a cabin in the mountains of Colorado, and the action is the culmination of a love story begun back in an Eastern city, where the two young men worked side by side as clerks in a bank and were rivals for the same girl. Mr. Alcine, as the fugitive who appears after wandering in the mountains, succeeded well in bringing with him into the gloomy cabin home the atmosphere of a sturdy young gold hunter, long a stranger to city ways, who was big enough to make a great personal sacrifice. Mrs. Alcine had just the sweet and appealing appearance the wife should have, and she played the lighter scenes exceedingly well. She has an excellent singing voice and her song won applause. The difficult role of the consumptive was strongly played by Mr. McReynolds, who had previously discovered ability as a member of Anne Sutherland's company. Both the mental and physical condition were strikingly well conveyed, and his collapse and death after an intense scene were truly realistic.

Kate Condon got fine receptions at the Majestic last week, and her songs were encored.

Brown of Harvard at the Garrick was the centre of interest Thursday night after Harvard had won the big boat race against Yale, and a joyous crowd flocked to the theatre in spite of the heat outside. Inside the air was cool, but hearts burned and yearned, and finally broke forth into songs of old Harvard. On the stage and out front the music swelled and happiness held sway. Manager Herbert Duce said: "I wonder what difference it would have made if Yale had won."

Morris McHugh, with Amelia Bingham in St. Louis, has been discovered down there as another Harry Conner. Would Mr. Conner leave Chicago for St. Louis in the summer?

Engagements for Ed Anderson's Midnight Flyer (Western): Clara Rose Hubner, Bessie Seabright, Edna Hodges, Marie Estelle, Spencer Walker, Ben Hadfield, Dan McVay, Dave Livingstone, Tommy Murphy, Frank Sewell, W. H. Phelps (agent), Ed Anderson (manager). Opens August 5.

Engagements for Ed Anderson's Midnight Flyer (Northern): Hazel Stevenson, Ethel Barney, Marie Barney, Arthur Molyneux, Fred Bigelow, Charles Barney, Carl R. Brown, Harry Winfield, Harry Vance (agent), Anson Varney (manager). Opens August 6.

Recent engagements through W. T. Gaskell's People's Theatrical Exchange include Edwin Davis, Deda Walker, Walter Fenner, Ben R. Mulvey, Roy Laidlaw, Madge Bertrand, Richard Chapman, Orrin Knox, Harvey Stewart, Frances Grandon, William Garret, Paul Anderson, Walter Wilson, Sadie Gibney, Mr. and Mrs. Charles Marston, James Harrington, Mr. and Mrs. J. J. Dunlap, Mr. and Mrs. Clyde Hess, Corinne Carkeek, Madge Carson, and J. W. Carson, with Rowland and Clifford; Violet Edell, Rockfield and Vickers, Catherine Robertson and daughter, Frank Durant, Irene Sanford, Barden Lefferts, Mr. and Mrs. Chris Moran, Harry E. Dixon, Lloyd Neal, Etta Stewart and daughter, John Connors, May Eyre, Charles Harrington, and Ed Ferns, with Elmer Walters; Beatrice Sheppard, James London, George C. Bell, and Hutton Gibson, with Poor Relation; E. S. Norton, with Lincoln J. Carter; Oscar Handler, with East Lynne; Alice Kenney, Mabel Alexander, Doll Walker, and Viola Estelle, with the Four Huntings; Gretchen Sherman and Lilith Belmont, with the Paducah Stock; Marguerite Merriman, with Little Alabama; Fred Truesdell, with Omaha Stock; Baker and Mack and Mack Sisters, with Al. Martin.

Anne Sutherland was an exceptionally interesting Cigarette in Under Two Flags at the Columbus last week, but her saving grace in the performance was hardly enough. The bad version used was too big a handicap. William Jowsey was a handsome Bertie Cecil, and gave a generally good performance. Sam Morris was in his element as Rake, and made it extremely popular with the audiences. Grace Hamilton's maid was noticeably dainty and bright. Almsworth Arnold gave a praiseworthy performance of Bertie Cecil and London McCormick was good as Baroni.

This is the closing week of Williams and Walker at the Great Northern. Chicago's own Bedford's Hope, after a brilliant record in New York, will begin its first engagement in the city at the Great Northern next Sunday.

W. T. Gaskell, for several seasons a manager for Rowland & Clifford, reports the arrival of a dark-haired, blue-eyed, singing soubrette at his home last Thursday—Mr. and Mrs. Gaskell's first baby. Mrs. Gaskell and the baby are both doing finely.

Claude Gillingwater's new comedietta, entitled A Strenuous Proposal, was revealed at the Majestic last week. It went well, but it could have been a more emphatic hit. Some good ideas are not handled as effectively as possible, and Mr. Gillingwater's tipsy, rough Westerner seems too rough. Caroline Strelitz was a bright and natural Bessie (ingenue), and Edith Hinkle was satisfactory as the leading lady. Richard Clarke's family servant was good. Edward Fremont and Jules Scott played bits.

Manager William Roche will keep the Bijou open with Selma Herman and stock until the beginning of the combination season. One of the interesting announcements of this Bijou Summer season is a production of Romeo and Juliet, which hasn't been seen on Halsted Street for some time. Miss Herman gave a good performance of Camille Friday which elicited lively applause. Her rendering of the lines was noticeably excellent and effective. Rodney Ranous showed improvement in giving intimations of possessing feeling, but his third act climax yearned for one touch of na-

ture. Gertrude Keith, a young Chicago aspirant for stage success, was a bright Nichette and showed promise.

Ella Wheeler Wilcox's play, Mispah, is to be seen at McVicker's in September. The announced cast includes Charles Dalton, Frank Lowe, George Wesella, Evelyn Carter-Carrington, Helen Wainwright, Mrs. Louise Rial and Elizabeth Kennedy, who will play Esther.

O. L. Hall, in the Evening Journal, says that Sarah Padden, who played as substitute for Catherine Calhoun in Brown of Harvard recently, has been engaged by the Shuberts for a forthcoming new production.

OTIS COLBURN.

BOSTON.

Comic Opera at Castle Square—The Tourists to Remain—Summer News.
(Special to The Mirror.)

BOSTON, July 2.

A doubly strong bill of grand and comic opera opens the new month at the Castle Square, and the house had one of the largest audiences of the musical season to-night. Pinafore and Cavalleria Rusticana certainly afford contrast enough to show the versatility of the organization, which continues as popular as ever. J. K. Murray and Josephine Bartlett appear in both operas, while Clara Lane sings the prima donna role in Cavalleria Rusticana and Mary Carrington in Pinafore. The combination of the two works brings on the stage practically all the principals of the company this week. The Bohemian Girl will follow.

John Craig has been very well received with his new stock company at the Globe, and to-night he made his first change of bill of the season by replacing The Middleman with A Night Off. The old Daly comedy was played in the liveliest fashion, and Mr. Craig and the other favorite members of the company appeared to decided advantage. The organization is well chosen, and as it includes many of those who have played at either the Castle Square or the Empire it naturally draws the clientele of those houses. Where Mr. Craig errs is in having too many before-the-curtain speeches, for he is turning it into a people's forum instead of a theatre when he and Thomas MacLarnie make speeches as they did at practically every performance last week.

The Tourists stay on at the Majestic, and promise to have a long engagement after all. They had an innovation for the members of the company after the performance to-night, as an outing to Paragon Park was arranged for to give them a night out. Automobiles were in waiting after the performance, and with the dramatic editors of the city and a few others as guests they went down to Nantasket, where a midnight supper was served in their honor at Paragon Park. The return to Boston was late and jolly. Several of the show places at the Park remained open to give a special midnight performance for the actors.

Harry Bulger and The Man From Mars are well started upon their second month at the Tremont, and with the popular scale of prices now in vogue the engagement is proving more successful than ever. Mr. Bulger is making the character one of the funniest he has yet led in Boston, for it has been greatly elaborated, and with Helen Hale in a capital impersonation the honors are well cared for in this work.

Gertrude Binley is taking the chief honors in the production of Girl of the Streets at the Bowdoin Square this week, for the character of Nan Meadows falls to her lot and she makes much of it. Charles Miller is Bob Davis, the detective, and Edwin Denison makes a typical Yankee farmer out of Zachariah Perkins; Wilmer Walter and Annette Marshall also have strong characters.

Richard Carle has engaged the Kittredge cottage at Marblehead Neck for the summer, and has gone there straight from the close of his season at the Colonial. He has taken his secretary with him and his composer, H. L. Hertz, will make frequent visits, so that he can turn over the complete manuscript of his new comic opera which he is under contract to deliver in six weeks.

The names are coming out for the new members who will appear with the stock company at the Castle Square next season. It is safe to say that the leading lady will be Eugenie Thais Lawton, recently at Los Angeles, but now in New York. Positive announcement to that effect has not been made, but things look that way, according to rumor. The juvenile characters will be played by Shelley Hull, son of Bill Hull, who is one of the most popular advance men to visit this city.

It begins to look as if Boston would have at least three permanent stock companies playing next season, and that Lillian Lawrence, who was formerly at the Castle Square, would be the leading lady in one of them. She will probably join John Craig's forces for the summer late in July.

John B. Maher, the Boston boy, who will always be remembered here for work with Neil Burgess in The County Fair, is back in town fresh from San Francisco disaster scenes. He went there with six trunks and came back with two suit cases, and the locks on these broken.

Walter Gibson Page, the artist, has just been exhibiting "The Lady in White," which is in reality a portrait of Mary Young (Mrs. John Craig). It has been attracting quite an amount of attention.

Ethel Barrymore was in town last week, running down from her summer home in Vermont, so as to attend the Harvard class day spreads, at which she was one of the best known persons present.

Mr. and Mrs. Eugene Tompkins (Maude Huguely Perueare) are spending their honeymoon upon the manager's steam yacht, the Selia, and have been cruising along Long Island Sound, stopping at New London and other points.

Charles J. Rich, acting manager of the Hollis, and his family have gone to the Westworth at Newcastle, N. H., for the summer.

Winfred Young, Mary Young's youngest brother, has been visiting her in town during the past week. He signed with the Rogers Brothers for next season. He has been with Girls Will Be Girls.

Harvard won the boat race at New London, but there were absolutely no demonstrations of enthusiasm at the Boston theatres. Most of the students had left town and it was as quiet as a funeral.

Lorin F. Deland, one of the managers of the Castle Square, and his wife, Margaret Deland, the authoress, are pleasantly situated at Kennebunkport, Me., for the summer. They are prominent among the Boston colony there, which also numbers Mr. and Mrs. Abbott Graves, who will be visited later in the season by Mrs. Graves' mother, Mrs. Louis Aldrich.

William H. Kennedy, manager of the Wild

West at Wonderland, gave a typical border luncheon to the Boston editors last week. It was a novel occasion and proved quite a picture of life in the wild and woolly.

Isabelle Stapleton, the actress, had her pocketbook stolen, with \$72, while going through one of the large department stores last week, and the robbery led to the arrest of a man who had been well-known as a shop-lifter. The money was taken from Miss Stapleton's bag.

Aubrey Rice, who is well-known in theatrical circles, was placed on trial last week, and after the case had started before judge and jury he stopped proceedings suddenly by pleading guilty. He was charged with the larceny of \$4,000 from the Puritan Trust Company. It was alleged that he deposited some worthless shares of stock in the Northern and Western Railroad Company of the face value of \$8,500 as collateral for the loan advanced by the trust company. Rice was remanded to sentence.

Charles A. Ellis, manager of Symphony Hall, who has been in Europe for some time, has completed arrangements for a long tour of this country by Paderewski, who will arrive in Boston about the middle of January.

Marie Pavey and her aunt, Harrie Carmon-telle, are at their summer home at Winthrop Beach for the season.

Rumor has it that efforts are being made to induce Percy Williams to sell his lease of the Empire. If he should, that would prevent a vaudeville war in Boston next season.

It is quite among the possibilities to have John Craig take the Majestic for a Summer season of stock company, as the result of the success of his present venture at the Globe. He is said to have an option on the Tremont Street house.

Harry Davies and George Tallman are to alternate the tenor roles at the Castle Square this summer, but on account of the two operas this week both are in the bill.

JAY BENTON.

WASHINGTON.

Jane by the Columbia Stock Company—New Gaiety Theatre—Dorothy Hammond.
(Special to The Mirror.)

WASHINGTON, July 2.

Hot weather conditions, continued and unusual for the past week, had no apparent effect in the attendance at the Columbia Theatre, where the favorite, Guy Standing's strong stock organization, goes on in its even way. Last week Pink Dominoes proved another record breaker for Summer attendance. Saturday night was souvenir night, when, to every lady in attendance, a fine autograph picture of Mr. Standing was presented. Jane, which is the bill for the present week, is admirably cast, as follows: Charles Shackleton, Guy Standing; Mr. Kerschaw, George Gaston; William Tipton, John Mason; Pixton, Percy Leach; Claude, Malcolm Duncan; Lucy, Anna Johnston; Mrs. Pixton, Constance Loughran; Mrs. Chadwick, Jeffreys Lewis, and Jane, Jessie Busley, whose work in the title-role wins the approval of a large audience. The Tyranny of Tears is next week's announcement.

The New Gaiety Theatre, to be devoted to burlesque and erected in Washington, is now a surety. The theatre will cost in the neighborhood of \$300,000, and Weber and Rush are the promoters. Plans are completed, the site purchased and the theatre will be ready for occupancy in the Fall. The location is on Pennsylvania Avenue, between Twelfth and Thirteenth Streets, running through the block to E Street in the rear.

Dorothy Hammond, the leading lady of the Columbia stock, has been out of the cast for the past week and a half, being confined to Garfield Hospital as a result of a fall sustained in The Idler. Dorothy Hammack, at a moment's notice, took up the leading role, displaying a remarkably quick study and playing the next performance with success. Miss Hammond is expected to return to the company for the coming week's leading role in The Tyranny of Tears.

After a period of darkness, the National Theatre is brilliant to-night for a single occasion. Polk Miller, his banjo and plantation quartette appear in his quaint programme of Southern songs and stories.

Washington Lodge Elks' Day is to-day's big event at Luna Park. The local organization will give an entertainment to 423 orphans from the Washington City Orphan Asylum, St. Joseph's, German, St. John's, St. Mary's and the Bruen Home. Special committees take charge of each school. The little ones are bound to have a glorious time, as all the good things that childish heart should fancy will be at the park in charge of experienced caterers. All the amusements will be free.

Paul Kester, the playwright, and Paul Wistach, literary representative for Richard Mansfield, were Washington visitors during the week.

The Navarros Ladies' Brass and Reed Band has been a notable success for the past fortnight at Luna Park. By invitation of the Commissioners of the District of Columbia, they gave a public concert in the White House grounds on Thursday. JOHN T. WARDE.

PHILADELPHIA.

Forrest Theatre—The Parks—Improvements at the Girard and Forepaugh.
(Special to The Mirror.)

PHILADELPHIA, July 2.

In the Summer months this is the quietest city in the country; every first-class place of amusement is closed except Keith's, and everybody who can command the money has gone out of town.

The will of the late Mrs. Sallie R. Nixon Nirdlinger, wife of the theatrical manager, has been probated. After numerous liberal bequests to various charities her entire estate, real and personal, amounting to over \$150,000, has been left to her husband, Samuel F. Nixon Nirdlinger.

Estimates are now in order for the new Edwin Forrest Theatre, Broad and Walnut Streets. According to the plans, there will be 652 seats on the first floor, 580 in the balcony and 602 in the gallery. The stage will be 42 feet wide by 46 feet deep; size of the entire lot, 93 feet front by 160 feet deep. The cost of construction will be about \$150,000, to be completed by April 1, 1907.

Parks: attractions unchanged. This is the final week at Willow Grove of Arthur Pryor and his band. Victor Herbert's orchestra follows from July 8 to August 11. Sousa and his band will be here from August 12 to September 3.

Managers Miller and Kauffman, of the Girard Avenue and Forepaugh theatres, are now

making many improvements at their house. Edwin Middleton and William Carr have been re-engaged for the stock company.

The Charles H. Yale Amusement Company will have two new musical productions on the road this coming season, *Three Princess Girls* and *Painting the Town*. S. F. Farnsworth.

ST. LOUIS.

The Frisky Mrs. Johnson—Ethel Fuller in Carmen—The Mikado—Gould.

(Special to The Mirror.)

St. Louis, July 2.

Fourth of July week observance in St. Louis runs to special matinees on Wednesday and some five weeks in the garden; also an attempt to suppress the Fourth of July rowdy, against whose form of insanity we note a growing decline in our midst. However, we've halloved the memories of the day these five-quarter centuries by barbaric notions. The question is, once we celebrate the day in decent fashion, will there be any patriotism left? There surely is this difficulty about a safe and sane Independence anniversary.

Amelia Bingham, her special support and the Suburban Stock company are appearing at the Suburban this week in *The Frisky Mrs. Johnson*. The public was carefully informed in advance of the comedy, its authorship and the like and the result of this exploitation, plus the growing local fame of the star, was another large gathering last night. The Suburban is the most profitable mid-year venture hereabouts, the giant merger of all the street car systems in and near St. Louis, just consummated, gives Suburban Garden and Theatre the one thing needed to automatically secure profits, and with the inauguration of the universal transfer system United Railways cars will run to the garden direct. "All of which," as President Oppenheimer deposed, "will help some." Walter Edwards is playing Jim Morley this week and Morris McHugh is Professor Chardley. Adeline Wesley is Mrs. Chardley, and the public likes immensely the facile Walter Gilbert as Lord Bertie Heathcote. Several of the other favorites have no parts in *The Frisky Mrs. Johnson*, owing to the smallness of the cast. Hansha Bischoff, the capable character woman, is on her vacation, and the others are busy getting ready for Madame Sans Gene, next week's big bill, in which there are some thirty speaking parts and a small army of supernas, according to the Bingham version which is to be given in all its completeness and without regard to expense. Miss Bingham has achieved so much success and profit at the Suburban that her will in regard to her most ambitious endeavor is law.

Ethel Fuller is in her own version of *Carmen* at West End Heights. Sardou's *Gismonda* proved to be a severe tax on the imagination of the patrons, and there were hints in the performances that stalled the highest flights of fancy; but now, with *Carmen*, all faults will be overlooked, because Fuller is back in her particular sphere. Thence she goes to Zaza, and, being an intelligent woman, is likely to give the part a nimbleness of mind which Mrs. Leslie Carter somehow never attained.

At the Delmar it's *The Mikado*. It may be claiming too much here and at the Suburban, but the fact remains that the two organizations, in entirely different fields, are raising new standards of production and presentation; standards, by the way, which the road companies of the past season have scarcely ever equaled. There's a different spirit notable among the performers, more of the true ensemble, and their longer stay in one place makes for favor which traveling companies cannot maintain.

The day of the municipal theatre may be many years off, but some enterprising managers here, the Oppenheimers, for instance, might take it into their capacious heads to give the star-stock system a thorough try-out in the regular season at some downtown house. St. Louis is growing, you know—nearly a million inhabitants hereabouts—and the mistakes of omission in larger and more prosperous communities need not necessarily be duplicated here. Even if new mistakes are made, it's better than repeating the old ones.

William Herman West is the *Mikado* this trip, and Frank Rushworth strikes his gait as Nanki-Pooh. Eddie Clark has the hard monologues and almost unutterable ponderings of Pooh-Bah to look after, and they keep him elocutionally busy. He doesn't say "protoplasm" as if he knew what it meant, but who does? The sisters three, Yum Yum, Pitti Sing and Peep Bo and Cecilia Rhoda, Stella Tracey and Pearl Beavre, and "just about right." John E. Young does not play Ko-Ko as well as Frank Moulton, but this must not be charged against him. There are few Moultons in any business. Jennie Opie is an impressive Katisha. No fault can be found with the mounting.

This is a record week at the Summer gardens, each company doing its level best, and it is pleasant to note that the result is agreeable to the play supporting public.

At the Alps "the grand orchestra of fifty men directed by the eminent conductor, Adolph Rosenbecker." Helen Bertram and Ila Burnap are the features. Miss Burnap is a lyric soprano from the hilly West, her first appearance here, and is well received. Frau Emilie Howard's *Coffeeklatz* at 4 p. m. yesterday was much enjoyed. Access to the big World's Fair relic has improved and business increased. The Alps is a swell place these blistering nights.

Erlinger and his band of forty selected musicians are putting in a week at Forest Park Highlands. The leader is a St. Louis cornet virtuoso. He played in the Garrick Theatre band last season.

I learn that many theatre orchestras are to be greatly reduced next year, some of the houses contenting themselves with but eight men. The ethical value of this will be that we shall no longer have to refer to the handful of men under the footlights as "the orchestra." An orchestra of eight men is more ridiculous than an army of three platoons. But let us be patient. Presently it will be the theatre pianola or orchestrelle or some other form of mechanical music.

With Erlinger at the Highlands are Papinta, Bailey Austin and company, La Vone and Leonard, The Bowery Newsboys' Quartette, Katherine Dahl and Manager Charles Persimmons Salisbury's own ideas of kinodrome manipulation in which he uses the longest pole to ingratiate a picture machine in public favor.

Things are proceeding in proper fashion at Mannon's. Herewith the offerings: The Hyde and Heath Trio, the Great Le Pages, Andy Rice, Radie Funn, Kriese's animals, and the Mannoniscope.

The Jefferson Club, membership in which

was at one time compulsory on the part of the metropolitan police, is holding its annual fair, etc., at Haddon's Park. Much special talent has been engaged. The head legs of Mike recently had the park and presented *Talbot's* sea-fighting show. They lost heavily. The show was called *Fighting the Flame*. This, some Mike deposes, should have read: "Fighting the flames."

According to rumors, part of the old Fair Grounds on Natural Bridge Road are to be turned into a "dreamland" enterprise. In the meantime, the owners of the grounds, who up to last year ran horse races out there, succeeded in juggling a bill through the House of Delegates by which the city is to acquire the property for some \$700,000 more than competent appraisers any life's worth.

A. H. Head is now dramatic editor of the *St. Louis Republic*. His chief, Homer Sanford, one of the local authorities on the stage, is on a two months' vacation. It is reported that Joseph A. Graham, for many years managing editor of the paper and one of the best amateur musicians in this part of the country, has resigned.

President Oppenheimer has obtained tentatively the consent of Amelia Bingham for a prolongation of her stay at the Suburban for one week after Madame Sans Gene. Mrs. Jack is likely to be the bill. RICHARD SPANER.

PITTSBURGH.

The Serenade as Summer Opera—Mabel McKinley and Rosati's Band—At the Parks.

(Special to The Mirror.)

Pittsburgh, July 2.

The Serenade, which has not been given here by a Summer opera company since 1903, was well rendered by the Nixon Opera company at the Nixon to-night. Next week Dolly Varden will be the bill, with a new cast headed by Grace Orr Meyers. Thus far business has been fair.

Luna Park offers this week Rosati's Royal Concert Band of Italy, on the band pavilion, and Mabel McKinley. Alhas is the other special attraction.

Dream City Park retains the Metropolitan Concert Band of New York for another week, and the other special attractions are Professor and Mrs. Bush in an airship act and the eight diving horses. A large display of fireworks will be given on the Fourth.

West View Park and the Traction Parks offer band concerts and vaudeville. The Great Western Train Holdup will be the chief feature at Kenwood Park, beginning to-morrow night. ALBERT S. L. HEWER.

CINCINNATI.

Jack and the Beanstalk at Chester Park—Mocking Bird—Blue Moon to be Produced.

(Special to The Mirror.)

Cincinnati, July 2.

The Chester Park Opera company began its third week last night before a large and well pleased audience, offering Jack and the Beanstalk, which had not been seen here before for a long time and which the artists performed most satisfactorily.

Coney Island has also entered the opera lists. A clever company, under the direction of Oscar Ergott, is playing *The Mocking Bird* there this week to appreciative audiences.

Arrangements have finally been closed between the Fall Festival managers and the Shuberts by which *The Blue Moon* will have its first American presentation on the stage of Music Hall next month, when the Festival opens, and will have a four weeks' run, something unprecedented in the annals of local theatricals. James T. Powers will have the leading comedy role, and the production will be staged in the most lavish manner. H. A. SUTTON.

A STRANGE ACCIDENT.

There was an odd accident last week on the stage of the Theatre Francaise, Montreal, where the Fuller Stock company were playing *Child Slaves* of New York. At a particularly strenuous moment, approaching the climax of the third act, Edgar Norris, as the villainous Italian, flung his right arm upon one of the knives attached to the death chain and severed the radial vein. As his back was toward the audience, he was able to make a hasty exit without their being aware that anything unusual had occurred, and the company had to do some quick thinking regarding lines and business.

While Mr. Norris grasped the arm with his left hand, the house electrician and stage manager, who happened to be standing in the entrance, quickly improvised a tourniquet with a handkerchief and a convenient screw driver, and within a few seconds after the accident the circulation in the arm had been stopped and a surgeon sent for.

The company had to finish the performance without Caspetti, but the next day Mr. Norris resumed the role, though compelled to carry his right hand in his pocket throughout the performance.

HELEN WHITMAN.

Helen Whitman, whose portrait appears on the first page of this week's *Mirror*, is now playing with the John P. Harris Stock company at the Olympia Park Theatre, McKeesport, Pa. She announces that she is under contract with the Kirk La Shelle estate for the coming season. "I persistently refused good offers and stuck to 'stock' for the past two years," she writes, "for I felt that was the best foundation for my dramatic education." In the period mentioned she has appeared with the Proctor and Yorkville companies in New York city and with the Jessie Bonstelle company. The critics have especially and judiciously commended Miss Whitman for her naturalness and sincerity and for the appealing quality of her impersonations. The young actress has been uniquely successful in light comedy and comedy "character" roles.

MAYOR OF TOKIO CLOSES.

Richard Carle's long run of fifty-eight consecutive weeks in *The Mayor of Tokio* terminated on Saturday night at the Colonial Theatre, Boston. His next musical piece has already been christened *The Hardy-Gurdy Girl*. Mr. Carle has written the book himself, as always, and the music is to be composed by H. L. Heartz, who wrote the score of *The Tenderfoot*. Carle certainly has an enviable advantage in being so well equipped to interpret his own creations.

On the Rialto.

A N inevitable and popular feature on the Rialto every Summer is George Pomroy Goodale, dramatic editor of the *Detroit Free Press*. Mr. Goodale, although diligently pursuing his vocation in the theatrical arena—so says he has not lost a day's service on the *Free Press* when it was necessary for him to be at his post in many years—cannot keep away from New York in the Summer. For something like a quarter of a century he has held residence here in the period of heat, and one observing him closely will agree that in this division of his time between Detroit and the metropolis he has found upon a prescription—if there be nothing else in it—that argues physical well-being and augurs ripe age.

In spite of the fact that Mr. Goodale can count forty years of unbroken service on the *Free Press*—in which happily he is a stockholder—it must not be forgotten by those old enough to remember the fact that he was associated with the *New York World* for years up to 1903, and thus his love for New York comes to him legitimately and not as to a mere sojourner.

With the exception of William Winter, who leads him by six weeks, Mr. Goodale is the oldest theatrical writer in continuous service on one paper in one chair that is known in this country or in Europe. It is not so long ago that the press of Detroit and its citizens celebrated Mr. Goodale's fortieth anniversary on the *Free Press* with such tokens of esteem—including fireworks veritable and mental—as were usually to such an occasion.

When it is said that no critic anywhere enjoys more and warmer friendships among the profession whose work he has been so long called upon to chronicle and analyze than Mr. Goodale, nothing need be added in his favor.

Some one has discovered that actors and actresses are in need of prayer, especially in the Summer time! Needless to state, it is a woman who made the discovery. Nine principals of His Honor the Mayor found neat little communications to this effect in their letter boxes at the New York Theatre when they reported for rehearsal last Monday.

The sheet was headed "Endless Prayer Chain." "This prayer," said the unsigned explanation, "was sent by Bishop Lawrence, of Massachusetts, who recommended it to be rewritten and sent to nine other persons. Knowing the need of prayer by actors in Summer time, I am sending nine copies to members of His Honor the Mayor company." The letter continued in an admonishing vein, threatening "a dreadful accident" to whomever should neglect the direction, failing to distribute nine copies to nine other persons. Fortunately, a correspondingly bright reward was offered to all who should do the author's bidding, for "He who will rewrite this prayer shall be delivered from every calamity."

This strange "prayer chain" was received by Miss Ring, Miss Tabor, Miss Lock, Miss Marshall, Mr. Harvey, Mr. Norton, Mr. Hardest and Mr. Black. For the sake of the man who writes the theatrical obituaries it is sincerely to be hoped that these players are not too frivolously disposed. Nine terrible calamities in a single week, and a week of torrid weather at that, would be direfully certain to create a tenth in the editorial department. This is said without reference to the manager of the company, who is doubtless accustomed to all sorts of hazards.

Daniel R. Ryan does not think that babies are a benefit to Shakespeare, and even doubts whether Shakespeare is good grub for infants. In Worcester, a few nights since, he came before the curtain at Pol's new theatre and frankly delivered himself of this iconoclastic sentiment. This arraignment occurred at the conclusion of the second act of *Richard III*, and the speech was as vigorously applauded as any feature of the advertised performance. One infers that the larger part of the audience had not brought its nursery department to the playhouse. Here is what the bold man actually dared to say: "Shakespeare and babies do not and will not go together. No one can make them. There are those in the audience who came here to witness the presentation of *Richard* and the members of the company cannot give a capable production with restless babies continually crying out. Much as I dislike to talk to you in this manner, I am forced to, first, in the interest of the major part of the audience, and also because of the work it entails upon the members of my company. Others will not attend to these things out in front, and it is left for me to do so."

Appalling though the San Francisco disaster certainly was, one would scarcely have expected that even pictures of the calamity could have a baneful effect. An action for \$5,000 damages has been begun against the Apollo Theatre company of Paterson, N. J., by one Catherine Horan, and the moving pictures—or the man who moved them—are responsible. Mrs. Horan declares that one of the wheels of the picture machine slipped off while the operator was changing the film and struck her on the shoulder. She was sitting in the orchestra and the "biograph" contrivance, if so it may be described, was in the balcony directly above her. Life is stranger than fiction, and the whims of machinery are sometimes stranger than either!

Melville B. Raymond has engaged a young Spanish girl, La Belle Rosa, to support Master Gabriel next season. The manager feels sure that he has discovered a beauty whose charms are inevitably to become the talk of the town. As a matter of fact, Mrs. Stuyvesant Fish is said to be responsible for the professional debut of the young woman, who made her first appearance at a private concert given by the society matron. La Belle Rosa made what might be called an electric success—on the binding principle of an alternating current—for Mr. Raymond at once bound her with a contract for three years, and an option for three more. Gossip has it that La Belle Rosa is the daughter of an Havana government official. Gossip sometimes falls into the error of being correct.

We are all on *The Rialto*, but—where do we all come from? Do we come from Hartford, Conn., which has often claimed the distinction of turning out almost as many brilliant theatrical men—it goes without saying

that we're all brilliant—as wooden shingles do we hail from Baltimore, or do we come from other incomparable birthplaces?

If we come neither from Hartford nor Baltimore, we must come from somewhere else, and that somewhere else must be an infinitely better place to come from, even if a less desirable locality to stay in.

The Baltimoreans have formed an association and are going to give a dinner in June, just to astonish the metropolitan showing how many of them are really very much in evidence. A Baltimorean, he who has been and bred a comrade of the successful season, is to be the toastmaster at the forthcoming occasion. Eugene F. Heath, of *The Baltimore Sun*, is to be there, with William T. Allen, M. Leary, John Major, William A. Farnham, Charles T. K. Miller, Harry L. Mendenhall, the Baltimore critic, is to be the guest of honor.

Who says anything about the claims of "Frisco?"

"Punch" Wheeler, who is still the pilot of the Sells-Floto Shows, writes from Salt Lake City:

I know you will be delighted to hear I am going further West and will not be in New York this Summer. The circus is a grand institution and adapts itself to every condition. At Pueblo, for instance, as the water was very muddy, the caterers served the lemonade in dishes. The Maharajah of Gohwar, India, was a delighted visitor at Colorado Springs. As I registered at the same hotel from Evansville, Ind., his secretary thought I was from his own country, and made the mistake of appointing me the circus chaperon. I had to talk to the royal bunch through a megaphone, as his Highness does not speak American circus language. The manager did not interest him much, as he has to kick a lion off his doorstep every morning while going out for a quart of milk. But the sweetest department was his delight. He wanted to buy seven clowns to take home with him. I was telling him of the long travels we had made, when he remarked that only yesterday he had made quite a jump himself, from the top of Pike's Peak to the 3,500 foot level of a gold mine at Cripple Creek. When he saw the famous Glue Brothers' Quartette rolling elephant tube in the ring, and afterward do two turns in the concert and later on wait on the table in the cook house, he wanted to know when they slept, which I explained to him: "In Winter sometimes, but not this year, as they are booked seventy weeks over the Orisde circuit."

The weather was quite chilly up in the mountains; so chilly, in fact, that the lecturer in the side show had to change a light suit he was wearing to a winter outfit. I had on in the museum. I saw you a summer ago on the long jump the Mormons made from Illinois to Utah, season of 1848. This seems to have been the first real wagon show. It took them over two years, but as they are playing a long, successful engagement in Salt Lake the trip was worth it. We have had many improvements here this year. The cushion opera circus seats are much more comfortable than last season, as they are now painted a soft blue in place of the hard yellow formerly used.

Excuse this short letter, as I must re-strap a Kansas extra that was ruined on last night, after which they want me to help stretch the giraffe's neck so the parade will be longer.

If actors have their own peculiar buildings to labor in, their special clubs, their singular and abnormal hours of work and even their own newspapers, why isn't it appropriate for them to have private baseball teams?

George M. Cohan has been emphasizing the lighter side of theatrical life by means of his amateur "professional" nine. Once the Yankee Doodle Boys routed the Green Room Ham-fatters; then the pork packers rallied and defeated Cohan's cohorts. On last Monday afternoon at the Polo Grounds the gentlemen "dandies" forged to the fore again and won the series by an alleged score of 15 to 2. It may really have been 16 to 1; nobody on hand was bold enough to risk an official estimate. The pitcher of the Yankee Doodle nine carried off the honors of the day, and his backers, in jubilant humor, carried off the bats.

It is whispered that the umpire was surreptitiously in league with George Washington Junior Johnny Jones. The investigation committee has not yet been appointed, as the President is too much worried about Panama to give this matter immediate attention. One gentleman is said to be the richer by forty hats. The recklessness with which cigars and dinners were wagered was amazing.

CUES.

Lois Marcell, who opened the season in Cleveland at the Opera House with the Hera company and is generally known for her work in previous years with Vaughn Glaser, is critically ill in the Charity Hospital. At a benefit for Miss Marcell, given on the afternoon of June 26 at the Coliseum Theatre, Robert Edson peddled peanuts, David Hartford sold chewing gum, Thomas Melcham dispensed lemonade, William Farnum and B. C. Hera were waiters, and Mary Boland, Marjorie Wood, and Ina Hammer sold programmes, systematically neglecting to make change.

A Paris Model, the musical farce that Harry B. Smith is writing for Anna Held, is to be seen at the Broadway Theatre immediately following the engagement of *The Prince of India*, which production is to inaugurate the season.

Cheridah Simpson, who is playing on the New York Roof and arranging rehearsals for her starring tour in *Red Feather*, has been nearly prostrated by the continued illness of her mother, who is no longer expected to recover.

Cecilia Rhoda, soprano at Delmar, St. Louis, and Madame Slapofski, soprano at Forest Park Highlands, both suffered painful accidents on Thursday, June 21. Miss Rhoda, who stumbled over a chest when making an entrance, came near breaking her leg, and Madame Slapofski slipped on a piece of ice that a careless porter had left in a passageway of the theatre. Both women pluckily insisted on appearing at the performances.

Margaret Cobb, of *The Social Whirl*, left on June 25 for her home in Galveston, Texas. After a much needed rest she will return to the company in August.

E. J. Carpenter's At Cripple Creek company playing the Eastern territory will be under the management of Charles L. Crane, the director of the big Dreamland feature, *The End of the World*.

E. S. Brigham, manager of the Glills, Kansas City, and a chain of one-nighters in Missouri, Kansas and Arkansas, arrived in town last week in the interests of his houses.

E. J. Carpenter left for his ranch in North Dakota last week, where he will spend a couple of weeks prior to going to Chicago to complete arrangements for his Western attractions, At Cripple Creek and A Little Outcast. Mr. Carpenter will return to New York about Sept. 1, making his headquarters here during the Winter months.

Millcent Evans recently closed a forty-four weeks' season under the management of E. J. Carpenter and has gone to her home in Minneapolis for a needed rest. Miss Evans has had several offers and will probably be seen in a New York production next season.

Lillian Newman has scored in the leading ingenu roles with the Wright Huntington Stock at Lawrence, Mass., this Summer.

TELEGRAPHIC NEWS

CHICAGO.

Told in the Hills The Reward—News from Stock Companies—Contsp.
(Special to The Mirror.)

CHICAGO, July 2.

A new visitation of hot weather scorched business at the theatres last week. Two closed for the summer, the Studebaker and the Columbus.

The dramatization of Told in the Hills, by the author of the novel, Marah Ellis Ryan, and McPherson Turnbull, was fairly successful in winning favorable press comment, and there was a big house at Power's the opening night, Sunday week. Percy Hammond in the Post calls the play a "sturdy, wholesome operatic dramatic affair, a pleasant conglomerate of effective but familiar material, put together craftily, abundant in action, profuse in color and with plenty of time-tested romanticism and sentiment."

Other comments were not so encouraging. Edwin Arden as Genesee Jack succeeded in saving his face as an actor and Bruce McRae was complimented for his Lieutenant Rafferty. The consensus of opinion on the play seems to be that it is a pretty good melodrama, but needs trimming. According to the story as told in the play Genesee Jack is a scout and pariah who, to give his brother's child a name, has married a woman he does not love. At the outset of the play Jack saves Rachel Hardy's life by rescuing her from a snow storm. During his absence cavalry horses are stolen and Jack is accused of being in league with the Indians in the theft because, to shield the woman, he will not tell that he was with her on the night of the storm. While Jack is under arrest Kootenai Indians approach on an errand of peace, but through a blunder by Captain Holt of the cavalry the Indians are fired on and the son of the chief is slain. This brings about the climax, third act, when the ambushed detachment of cavalry is apparently to be cut to pieces at daylight. Everybody expects and awaits death just as day is dawning when Jack appears at the mouth of an abandoned or "haunted" tunnel—the only man who could lead the almost-victims back to safety through the tunnel. After saving the party Jack starts to go to the Indians and is shot. In the last act he is on a stretcher at the Hardy ranch. He is dying until he hears his wife is dead and then he forthwith gets well. The cast included Edna Dorman as Tilly Hardy; Louise Galloway as Fred Dreyer, the major's daughter; George Christie as Charles Stuart; Mabel Ruebeck as Rachel Hardy; Edward Ellis as Captain Holt; Walter D. Greene as Lieutenant Murray; Joseph Brennan as Private Smith; James Bevis as Private Dolan; R. R. Neill as Private Olsen; Harry Leonard as Private Adams; Charles Wallace as Private Kane; Notty Lybe as Sergeant Allen; Roy Fairchild as Henry Hardy; Joseph Brennan as Major Dreyer, and Master Charles Foster as Little Jack. The production was made by the Will J. Block Amusement Company.

Eddie Foy hesitated long enough on Randolph Street last week to say that he was not going to take the comedy lead in The Alcayde at the Grand Opera House, but was going East to begin soon the work of rehearsal for a new production by the Shuberts with the proud title of Wild Mr. Wooley.

Louis Netherole writes that Olga Netherole will play Portia in Chicago next season. She will also appear in a dramatization of Gertrude Atherton's "A Daughter of the Vine."

A sketch by Augustus Thomas, with Louis Payne and William Courtenay in the cast, will be seen at the Majestic soon. The title is The Music Box.

Work will begin about ten days hence, says Arthur Bisell, on the remodeling of the front of Steinway Hall for the New Theatre, which will open as a stock house in the Fall, with a stock company that has neither leading man nor leading woman.

Both the Columbus and the Alhambra will be handsomely redecorated this summer. They will be managed next season by Max and David Weber, under the direction of Stair and Havlin.

Charles Craig, who played James Herne's part in Shore Acres, was in the city last week. Mrs. Craig is one of the secrets of the success of The Clansman company at McVicker's.

Frank Gazzolo, of the Central States Theatre company and Klint and Gazzolo, has gone to Denver to rest from overwork.

Manager E. E. Samuel, of the Homeseekers, says he has the second season of the play well booked, opening in August.

Joseph Howard, the composer, got busier as the weather got hotter last week. At the climax of heat the latter part of the week he was flying from rehearsal to rehearsal. Three of his La Salle productions were in preparation for the new season. Mr. Howard is writing the music of a new musical comedy, In Panama.

Thomas Q. Seabrooke and The Alcayde management disagreed, and it seems one particular performance was unsatisfactory, so he retired from the cast last week. Eddie Heron was promoted from the satellite to the main light.

Kathryn Osterman's new press sheet is as handsome, original and attractive as she is.

The stock at the People's finished its season with an outburst of friendship. The big audience at the closing performance heaved a stageful of flowers over the footlights. Marie Nelson, the leading woman, was made to feel that her friends out front were unlimited in number and enthusiasm. Edward R. Haas, the young leading man, was the centre of a little cyclone of esteem. Frank Beala, the stage director, was caught and presented with a gold-headed umbrella by members of the company. Laurence Dunbar, called on suddenly and with the audience watching, made an excellent little speech. Miss Nelson will spend the summer across the lake and Mr. Haas will remain in the grand central summer resort, Chicago. The People's will reopen Aug. 17.

Ben Jerome's big musical vaudeville act goes on at the Majestic to-night with William Rock as star. About 400 Elks will be present and welcome the new arrival.

J. J. Cooper, a Minneapolis boy, will be stage manager of His Highness the Bey the coming season.

John W. Blaisdell, formerly with Laura Keane and at one time manager of Hooley's, begs leave to say, in answer to many inquiries about him, that he is not dead. He is very much alive, and is filling an important position in the city service, secretary of the Electrical Board. He is the man who issues the auto licenses in Chicago. Mr. Blaisdell, Joseph Wheelock, Frank Mayo, John McCul-

lough and others of the Halls of Fame were together in Boston in the earlier days of the Boston Museum and Howard Athenaeum. Mr. Wheelock, now playing here in The Clansman, was a caller last week on Mr. Blaisdell.

W. E. Fuller is in town in the interest of Hagenback's Animal Show, an enterprise with which certain well-known theatre managers and capitalists have gone into the tented field.

Sam Morris, comedian and manager, will have the Avenue next season. Mr. Morris, with Mr. Marvin, now proprietor of the Marlowe, formerly had the Avenue. Jessie Mosley will be in the Avenue stock and Alsworth Arnold will be leading man. The season will be started about the middle of August.

Manager Charles H. Eastman was in town from Dixon, Ill., last week and called on Tam Munn.

Manager Elizabeth Shober, of the Bush Temple Theatre, has been visiting her old home town, Dixon, Ill.

The Reward, a Western play in one act by a Chicago newspaper man, was produced at the Columbus last week as a curtain raiser and part of the regular bill for the week, with Arling Alcine and Mrs. Alcine (Grace Hamilton) and Leon McReynolds in the cast. It received some complimentary notices. The scene is in a cabin in the mountains of Colorado, and the action is the culmination of a love story begun back in an Eastern city, where the two young men worked side by side as clerks in a bank and were rivals for the same girl. Mr. Alcine, as the fugitive who appears after wandering in the mountains, succeeded well in bringing with him into the gloomy cabin home the atmosphere of a sturdy young gold hunter, long a stranger to city ways, who was big enough to make a great personal sacrifice. Mrs. Alcine had just the sweet and appealing appearance the wife should have, and she played the lighter scenes exceedingly well. She has an excellent singing voice and her song won applause. The difficult role of the consumptive was strongly played by Mr. McReynolds, who had previously discovered ability as a member of Anne Sutherland's company. Both the mental and physical condition were strikingly well conveyed, and his collapse and death after an intense scene were truly realistic.

Kate Condon got fine receptions at the Majestic last week, and her songs were encored.

Brown of Harvard at the Garrick was the centre of interest Thursday night after Harvard had won the big boat race against Yale, and a joyous crowd flocked to the theatre in spite of the heat outside. Inside the air was cool, but hearts burned and yearned, and finally broke forth into songs of old Harvard. On the stage and out front the music swelled and happiness held sway. Manager Herbert Duce said: "I wonder what difference it would have made if Yale had won."

Morris McHugh, with Amelia Bingham in St. Louis, has been discovered down there as another Harry Conner. Would Mr. Conner leave Chicago for St. Louis in the summer?

Engagements for Ed Anderson's Midnight Flyer (Western): Clara Rose Hubber, Bessie Seabright, Edna Hodges, Marie Estelle, Spencer Walker, Ben Hatfield, Dan McVay, Dave Livingston, Tommy Murphy, Frank Sewell, W. H. Phelps (agent), Ed Anderson (manager). Opens August 5.

Engagements for Ed Anderson's Midnight Flyer (Northern): Hazel Stevenson, Ethel Barney, Marie Barney, Arthur Molyneux, Fred Bigelow, Charles Barney, Carl R. Brown, Harry Winfield, Harry Vance (agent), Anson Varney (manager). Opens August 6.

Recent engagements through W. T. Gaskell's People's Theatrical Exchange include Edwin Davis, Deda Walker, Walter Fenner, Ben R. Mulvey, Roy Laidlaw, Madge Bertrand, Richard Chapman, Orrin Knox, Harvey Stewart, Frances Grandon, William Garrette, Paul Anderson, Walter Wilson, Sadie Gibney, Mr. and Mrs. Charles Marston, James Harrington, Mr. and Mrs. J. J. Dunlap, Mr. and Mrs. Clyde Hess, Corinne Carkeek, Madge Carson, and J. W. Carson, with Rowland and Clifford; Violet Edell, Rockfield and Vickers, Catherine Robertson and daughter, Frank Durant, Irene Sanford, Barden Lefferts, Mr. and Mrs. Chris Moran, Harry E. Dixon, Lloyd Neal, Etta Stewart and daughter, John Connors, May Eyre, Charles Harrington, and Ed Ferns, with Elmer Walters; Beatrice Shepard, James London, George C. Bell, and Hutton Gibson, with Poor Relation; E. S. Norton, with Lincoln J. Carter; Oscar Handler, with East Lynne; Alice Kenney, Mabel Alexander, Doll Walker, and Viola Estelle, with the Four Huntings; Gretchen Sherman and Lilith Belmont, with the Paducah Stock; Marguerite Merriman, with Little Alabama; Fred Truesdell, with Omaha Stock; Baker and Mack and Mack Sisters, with Al Martin.

Anne Sutherland was an exceptionally interesting Cigarette in Under Two Flags at the Columbus last week, but her saving grace in the performance was hardly enough. The bad version used was too big a handicap. William Jolley was a handsome Bertie Cecil, and gave a generally good performance. Sam Morris was in his element as Rake, and made it extremely popular with the audiences. Grace Hamilton's maid was noticeably dainty and bright. Alsworth Arnold gave a praiseworthy performance of Berkeley Cecil and Loudon McCormick was good as Baroni.

This is the closing week of Williams and Walker at the Great Northern. Chicago's own Bedford's Hope, after a brilliant record in New York, will begin its first engagement in the city at the Great Northern next Sunday.

W. T. Gaskell, for several seasons a manager for Rowland & Clifford, reports the arrival of a dark-haired, blue-eyed, singing son-brette at his home last Thursday—Mr. and Mrs. Gaskell's first baby. Mrs. Gaskell and the baby are both doing finely.

Claude Gillingwater's new comedietta, entitled A Strenuous Proposal, was revealed at the Majestic last week. It went well, but it could have been a more emphatic hit. Some good ideas are not handled as effectively as possible, and Mr. Gillingwater's tipsy, rough Westerner seems too rough. Caroline Strelitz was a bright and natural Bessie (ingenue), and Edith Hinkle was satisfactory as the leading lady. Richard Clarke's family servant was good. Edward Fremont and Jules Scott played bits.

Manager William Roche will keep the Bijou open with Selma Herman and stock until the beginning of the combination season. One of the interesting announcements of this Bijou summer season is a production of Romeo and Juliet, which hasn't been seen on Halsted Street for some time. Miss Herman gave a good performance of Camille Friday which elicited lively applause. Her reading of the lines was noticeably excellent and effective. Rodney Ransom showed improvement in giving intimations of possessing feeling, but his third act climax yearned for one touch of na-

ture. Gertrude Keith, a young Chicago aspirant for stage success, was a bright Nichette and showed promise.

Ella Wheeler Wilcox's play, Mizpah, is to be seen at McVicker's in September. The announced cast includes Charles Dalton, Frank Losee, George Weasels, Evelyn Carter-Carrington, Helen Wainwright, Mrs. Louise Rial and Elizabeth Kennedy, who will play Esther.

O. L. Hall, in the Evening Journal, says that Sarah Padden, who played as substitute for Catherine Calhoun in Brown of Harvard recently, has been engaged by the Shuberts for a forthcoming new production.

OTIS COLBURN.

BOSTON.

Comic Opera at Castle Square—The Tourists to Remains—Summer News.
(Special to The Mirror.)

BOSTON, July 2.

A doubly strong bill of grand and comic opera opens the new month at the Castle Square, and the house had one of the largest audiences of the musical season to-night. Pinafore and Cavalleria Rusticana certainly afford contrast enough to show the versatility of the organization, which continues as popular as ever. J. K. Murray and Josephine Bartlett appear in both operas, while Clara Lane sings the prima donna role in Cavalleria Rusticana and Mary Carrington in Pinafore. The combination of the two works brings on the stage practically all the principals of the company this week. The Bohemian Girl will follow.

John Craig has been very well received with his new stock company at the Globe, and to-night he made his first change of bill of the season by replacing The Middleman with A Night Off. The old Daly comedy was played in the liveliest fashion, and Mr. Craig and the other favorite members of the company appeared to decided advantage. The organization is well chosen, and as it includes many of those who have played at either the Castle Square or the Empire it naturally draws the clientele of those houses. Where Mr. Craig errs is in having too many before-the-curtain speeches, for he is turning it into a people's forum instead of a theatre when he and Thomas MacLarnie make speeches as they did at practically every performance last week.

The Tourists stay on at the Majestic, and promise to have a long engagement after all. They had an innovation for the members of the company after the performance to-night, as an outing to Paragon Park was arranged for to give them a night out. Automobiles were in waiting after the performance, and with the dramatic editors of the city and a few others as guests they went down to Nantasket, where a midnight supper was served in their honor at Paragon Park. The return to Boston was late and jolly. Several of the show places at the Park remained open to give a special midnight performance for the actors. Harry Bulger and The Man From Mars are well started upon their second month at the Tremont, and with the popular scale of prices now in vogue the engagement is proving more successful than ever. Mr. Bulger is making the character one of the funniest he has yet led in Boston, for it has been greatly elaborated, and with Helen Hale in a capital impersonation the honors are well cared for in this work.

Gertrude Binley is taking the chief honors in the production of Girl of the Streets at the Bowdoin Square this week, for the character of Nan Meadows falls to her lot and she makes much of it. Charles Miller is Bob Davis, the detective, and Edwin Denison makes a typical Yankee farmer out of Zachariah Perkins; Wilmer Walter and Annette Marshall also have strong characters.

Richard Carle has engaged the Kittredge cottage at Marblehead Neck for the summer, and has gone there straight from the close of his season at the Colonial. He has taken his secretary with him and his composer, H. L. Hertz, will make frequent visits, so that he can turn over the complete manuscript of his new comic opera which he is under contract to deliver in six weeks.

The names are coming out for the new members who will appear with the stock company at the Castle Square next season. It is safe to say that the leading lady will be Eugenie Thais Lawton, recently at Los Angeles, but now in New York. Positive announcement to that effect has not been made, but things look that way, according to rumor. The juvenile characters will be played by Shelley Hull, son of Bill Hull, who is one of the most popular advance men to visit this city.

It begins to look as if Boston would have at least three permanent stock companies playing next season, and that Lillian Lawrence, who was formerly at the Castle Square, would be the leading lady in one of them. She will probably join John Craig's forces for the summer late in July.

John B. Maher, the Boston boy, who will always be remembered here for work with Neil Burgess in The County Fair, is back in town fresh from San Francisco disaster scenes. He went there with six trunks and came back with two suit cases, and the locks on these broken.

Walter Gibson Page, the artist, has just been exhibiting "The Lady in White," which is in reality a portrait of Mary Young (Mrs. John Craig). It has been attracting quite an amount of attention.

Ethel Barrymore was in town last week, running down from her summer home in Vermont, so as to attend the Harvard class day spreads, at which she was one of the best known persons present.

Mr. and Mrs. Eugene Tompkins (Maude Hugueley Perreare) are spending their honeymoon upon the manager's steam yacht, the *Salie*, and have been cruising along Long Island Sound, stopping at New London and other points.

Charles J. Rich, acting manager of the Hollis, and his family have gone to the Westworth at Newcastle, N. H., for the summer.

Winifred Young, Mary Young's youngest brother, has been visiting her in town during the past week. He signed with the Rogers Brothers for next season. He has been with Girls Will Be Girls.

Harvard won the boat race at New London, but there were absolutely no demonstrations of enthusiasm at the Boston theatres. Most of the students had left town and it was as quiet as a funeral.

Lorin F. Deland, one of the managers of the Castle Square, and his wife, Margaret Deland, the authoress, are pleasantly situated at Kennebunkport, Me., for the summer. They are prominent among the Boston colony there, which also numbers Mr. and Mrs. Abbott Graves, who will be visited later in the season by Mrs. Graves' mother, Mrs. Louis Aldrich. William H. Kennedy, manager of the Wild

West at Wonderland, gave a typical border luncheon to the Boston editors last week. It was a novel occasion and proved quite a picture of life in the wild and woolly.

Isabelle Stapleton, the actress, had her pocketbook stolen, with \$75, while going through one of the large department stores last week, and the robbery led to the arrest of a man who had been well-known as a shop-lifter. The money was taken from Miss Stapleton's bag.

Aubrey Rice, who is well-known in theatrical circles, was placed on trial last week, and after the case had started before Judge and jury he stopped proceedings suddenly by pleading guilty. He was charged with the larceny of \$4,000 from the Puritan Trust Company. It was alleged that he deposited some worthless shares of stock in the Northern and Western Railroad Company of the face value of \$8,500 as collateral for the loan advanced by the trust company. Rice was remanded to prison.

Charles A. Ellis, manager of Symphony Hall, who has been in Europe for some time, has completed arrangements for a long tour of this country by Faderewski, who will arrive in Boston about the middle of January.

Marie Pavey and her aunt, Harrie Carmonette, are at their summer home at Winthrop Beach for the season.

Rumor has it that efforts are being made to induce Percy Williams to sell his lease of the Empire. If he should, that would prevent a vaudeville war in Boston next season.

It is quite among the possibilities to have John Craig take the Majestic for a summer season of stock company, as the result of the success of his present venture at the Globe. He is said to have an option on the Tremont Street house.

Harry Davies and George Tallman are to alternate the tenor roles at the Castle Square this summer, but on account of the two operas this week both are in the bill.

JAY BENTON.

WASHINGTON.

Jane by the Columbia Stock Company—New Gaiety Theatre—Dorothy Hammond.
(Special to The Mirror.)

WASHINGTON, July 2.

Hot weather conditions, continued and unusual for the past week, had no apparent effect in the attendance at the Columbia Theatre, where the favorite, Guy Standing's strong stock organization, goes on in its even way. Last week Pink Dominoes proved another record breaker for summer attendance. Saturday night was souvenir night, when, to every lady in attendance, a fine autograph picture of Mr. Standing was presented. Jane, which is the bill for the present week, is admirably cast, as follows: Charles Shackleton, Guy Standing; Mr. Kerschaw, George Gaston; William Tipton, John Mason; Pixton, Percy Leach; Claude, Malcolm Duncan; Lucy, Anna Johnston; Mrs. Pixton, Constance Loughran; Mrs. Chadwick, Jeffreys Lewis, and Jane, Jessie Busley, whose work in the title-role wins the approval of a large audience. The Tyranny of Tears is next week's announcement.

The New Gaiety Theatre, to be devoted to burlesque and erected in Washington, is now a surety. The theatre will cost in the neighborhood of \$300,000, and Weber and Rush are the promoters. Plans are completed, the site purchased and the theatre will be ready for occupancy in the Fall. The location is on Pennsylvania Avenue, between Twelfth and Thirteenth Streets, running through the block to E Street in the rear.

Dorothy Hammond, the leading lady of the Columbia stock, has been out of the cast for the past week and a half, being confined to Garfield Hospital as a result of a fall sustained in The Idler. Dorothy Hammack, at a moment's notice, took up the leading role, displaying a remarkably quick study and playing the next performance with success. Miss Hammond is expected to return to the company for the coming week's leading role in The Tyranny of Tears.

After a period of darkness, the National Theatre is brilliant to-night for a single occasion. Folk Miller, his banjo and plantation quartette appear in his quaint programme of Southern songs and stories.

Washington Lodge Elks' Day is to-day's big event at Luna Park. The local organization will give an entertainment to 423 orphans from the Washington City Orphan Asylum, St. Joseph's, German, St. John's, St. Mary's and the Bruen Home. Special committees take charge of each school. The little ones are bound to have a glorious time, as all the good things that childish heart should fancy will be at the park in charge of experienced caterers. All the amusements will be free.

Paul Kester, the playwright, and Paul Wilstach, literary representative for Richard Mansfield, were Washington visitors during the week.

The Navassors Ladies' Brass and Reed Band has been a notable success for the past fortnight at Luna Park. By invitation of the Commissioners of the District of Columbia, they gave a public concert in the White House grounds on Thursday.

JOHN T. WARDE.

PHILADELPHIA.

Forrest Theatre—The Parks—Improvements at the Girard and Forepaugh.
(Special to The Mirror.)

PHILADELPHIA, July 2.

In the summer months this is the quietest city in the country; every first-class place of amusement is closed except Keith's, and everybody who can command the money has gone out of town.

The will of the late Mrs. Sallie R. Nixon Nirdlinger, wife of the theatrical manager, has been probated. After numerous liberal bequests to various charities her entire estate, real and personal, amounting to over \$150,000, has been left to her husband, Samuel F. Nixon Nirdlinger.

Estimates are now in order for the new Edwin Forrest Theatre, Broad and Walnut Streets. According to the plans, there will be 652 seats on the first floor, 500 in the balcony and 602 in the gallery. The stage will be 42 feet wide by 46 feet deep; size of the entire lot, 93 feet front by 169 feet deep. The cost of construction will be about \$150,000, to be completed by April 1, 1907.

Parks; attractions unchanged. This is the final week at Willow Grove of Arthur Pryor and his band. Victor Herbert's orchestra follows from July 8 to August 11. Sousa and his band will be here from August 12 to September 3.

Managers Miller and Kauffman, of the Girard Avenue and Forepaugh theatres, are now

making many improvements at their houses. Edwin Middleton and William Carr have been engaged for the stock company.

The Charles H. Yale Amusement Company will have two new musical productions on the road this coming season, *Three Princesses* and *Painting the Town*. A. F. FARMER.

ST. LOUIS.

The Frisky Mrs. Johnson—Ethel Fuller in Carmen—The Mikado—Goodie.

(Special to The Mirror.)

St. Louis, July 2.

Fourth of July week observance in St. Louis runs to special matinees on Wednesday and some fire works in the gardens; also an attempt to suppress the Fourth of July rowdy, against whose form of insanity we note a growing distaste in our midst. However, we've hallowed the memories of the day these few quarter centuries by historic noisiness. The question is, Once we celebrate the day in decent fashion, will there be any patriotism left? There surely is this difficulty about a safe and sane Independence anniversary.

Amelia Bingham, her special support and the Suburban Stock company are appearing at the Suburban this week in *The Frisky Mrs. Johnson*. The public was carefully informed in advance of the comedy, its authorship and the like and the result of this exploitation, plus the growing local fame of the star, was another large gathering last night. The Suburban is the most profitable mid-year venture hereabouts, the giant merger of all the street car systems in and near St. Louis, just consummated, gives Suburban Garden and Theatre the one thing needed to automatically secure profits, and with the inauguration of the universal transfer system United Railways cars will run to the garden direct. "All of which," as President Oppenheimer deposed, "will help some." Walter Edwards is playing Jim Morley this week and Morris McHugh is Professor Chardley. Adelyn Wesley is Mrs. Chardley, and the public likes immensely the facile Walter Gilbert as Lord Bertie Heathcote. Several of the other favorites have no parts in *The Frisky Mrs. Johnson*, owing to the smallness of the cast. Hannah Bischoff, the capable character woman, is on her vacation, and the others are busy getting ready for Madame Sans Gene, next week's big bill, in which there are some thirty speaking parts and a small army of supernumeraries, according to the Bingham version which is to be given in all its completeness and without regard to expense. Miss Bingham has achieved so much success and profit at the Suburban that her will in regard to her most ambitious endeavor is law.

Ethel Fuller is in her own version of *Carmen* at West End Heights. Sardou's *Gismonda* proved to be a severe tax on the imagination of the patrons, and there were hiccups in the performances that stilled the highest flights of fancy; but now, with *Carmen*, all faults will be overlooked, because Fuller is back in her particular sphere. Thence she goes to Zaza, and, being an intelligent woman, is likely to give the part a nimbleness of mind which Mrs. Leslie Carter somehow never attained.

At the Delmar it's *The Mikado*. It may be claiming too much here and at the Suburban, but the fact remains that the two organizations, in entirely different fields, are raising new standards of production and presentation; standards, by the way, which the road companies of the past season have scarcely ever equaled. There's a different spirit noticeable among the performers, more of the true ensemble, and their longer stay in one place makes for favor which traveling companies cannot maintain.

The day of the municipal theatre may be many years off, but some enterprising managers here, the Oppenheimers, for instance, might take it into their capacious heads to give the star-stock system a thorough try-out in the regular season at some downtown house. St. Louis is growing, you know—nearly a million inhabitants hereabouts—and the mistakes of omission in larger and more prosperous communities need not necessarily be duplicated here. Even if new mistakes are made, it's better than repeating the old ones.

William Herman West is the *Mikado* this trip, and Frank Rushworth strikes his gait as Nanki-Poo. Eddie Clark has the hard monologues and almost unutterable ponderings of Poo-Bah to look after, and they keep him elocutionally busy. He doesn't say "protoplasm" as if he knew what it meant, but who does? The sisters three, Yum Yum, Pitti Sing and Peep Bo and Cecilia Rhoda, Stella Tracey and Pearl Bevere, and "just about right." John E. Young does not play Ko-Ko as well as Frank Moulan, but this must not be charged against him. There are few Moulan in any business. Jennie Opie is an impressive Katisha. No fault can be found with the mounting.

This is a record week at the Summer gardens, each company doing its level best, and it is pleasant to note that the result is agreeable to the play supporting public.

At the Alps "the grand orchestra of fifty men directed by the eminent conductor, Adolph Rosenbecker," Helen Bertram and Ila Burnap are the features. Miss Burnap is a lyric soprano from the hilly West, her first appearance here, and is well received. Frau Emilie Howard's *Coffeekatach* at 4 p. m. yesterday was much enjoyed. Access to the big World's Fair relic has improved and business increased. The Alps is a swell place these blistering nights.

Erlinger and his band of forty selected musicians are putting in a week at Forest Park Highlands. The leader is a St. Louis cornet virtuoso. He played in the Garrick Theatre band last season.

I learn that many theatre orchestras are to be greatly reduced next year, some of the houses contenting themselves with but eight men. The ethical value of this will be that we shall no longer have to refer to the handful of men under the footlights as "the orchestra." An orchestra of eight men is more ridiculous than an army of three platoons. But let us be patient. Presently it will be the theatre pianola or orchestrelle or some other form of mechanical music.

With Erlinger at the Highlands are Papinta, Bailey Austin and company, La Vone and Leonard, The Bowery Newsboys' Quartette, Katherine Dahl and Manager Charles Perimmons Salisbury's own ideas of kinodrome manipulation in which he uses the longest pole to ingratiate a picture machine in public favor.

Things are proceeding in proper fashion at Mannion's. Herewith the offerings: The Hyde and Heath Trio, the Great Le Pages, Andy Rice, Radie Furnan, Kriesel's animals, and the Mannionoscope.

The Jefferson Club, membership in which

was at one time compulsory on the part of the metropolitan police, is holding its annual fair, etc., at Handian's Park. Much special talent has been engaged. The local lodge of Elks recently had the park and presented Talbot's fire-fighting show. They lost heavily. The show was called *Fighting the Flames*. This, some Elks depose, should have read: "Fighting the claims."

According to rumors, part of the old Fair Grounds on Natural Bridge Road are to be turned into a "dreamland" enterprise. In the meantime, the owners of the grounds, who up to last year ran horse races out there, succeeded in jamming a bill through the House of Delegates by which the city is to acquire the property for some \$700,000 more than competent speculators say it's worth.

A. H. Head is now dramatic editor of the St. Louis Republic. His chief, Homer Banford, one of the local authorities on the stage, is on a two months' vacation. It is reported that Joseph A. Graham, for many years managing editor of the paper and one of the best amateur musicians in this part of the country, has resigned.

President Oppenheimer has obtained tentatively the consent of Amelia Bingham for a prolongation of her stay at the Suburban for one week after *Madame Sans Gene*. Mrs. Jack is likely to be the bill. RICHARD SPANER.

PITTSBURGH.

The Serenade as Summer Opera—Mabel McKinley and Rosati's Band—At the Parks.

(Special to The Mirror.)

Pittsburgh, July 2.

The Serenade, which has not been given here by a Summer opera company since 1903, was well rendered by the Nixon Opera company at the Nixon to-night. Next week Dolly Varden will be the bill, with a new cast headed by Grace Orr Meyers. Thus far business has been fair.

Luna Park offers this week Rosati's Royal Concert Band of Italy, on the band pavilion, and Mabel McKinley. Albas is the other special attraction.

Dream City Park retains the Metropolitan Concert Band of New York for another week, and the other special attractions are Professor and Mrs. Bush in an airship act and the eight diving horses. A large display of fireworks will be given on the Fourth.

West View Park and the Traction Parks offer band concerts and vaudeville. The Great Western Train Holdup will be the chief feature at Kenwood Park, beginning to-morrow night. ALBERT S. L. HEWES.

CINCINNATI.

Jack and the Beanstalk at Chester Park—Mocking Bird—Blue Moon to Be Produced.

(Special to The Mirror.)

Cincinnati, July 2.

The Chester Park Opera company began its third week last night before a large and well pleased audience, offering Jack and the Beanstalk, which had not been seen here before for a long time and which the artists performed most satisfactorily.

Coney Island has also entered the opera lists. A clever company, under the direction of Oscar Erghott, is playing *The Mocking Bird* there this week to appreciative audiences.

Arrangements have finally been closed between the Fall Festival managers and the Shuberts by which *The Blue Moon* will have its first American presentation on the stage of Music Hall next month, when the Festival opens, and will have a four weeks' run, something unprecedented in the annals of local theatricals. James T. Powers will have the leading comedy role, and the production will be staged in the most lavish manner. H. A. SURROG.

A STRANGE ACCIDENT.

There was an odd accident last week on the stage of the Theatre Francaise, Montreal, where the Fuller Stock company were playing *Child Slaves of New York*. At a particularly strenuous moment, approaching the climax of the third act, Edgar Norris, as the villainous Italian, lunged his right arm upon one of the knives attached to the death chain and severed the radial vein. As his back was toward the audience, he was able to make a hasty exit without their being aware that anything unusual had occurred, and the company had to do some quick thinking regarding lines and business.

While Mr. Norris grasped the arm with his left hand, the house electrician and stage manager, who happened to be standing in the entrance, quickly improvised a tourniquet with a handkerchief and a convenient screw driver, and within a few seconds after the accident the circulation in the arm had been stopped and a surgeon sent for.

The company had to finish the performance without Caspelli, but the next day Mr. Norris resumed the role, though compelled to carry his right hand in his pocket throughout the performance.

HELEN WHITMAN.

Helen Whitman, whose portrait appears on the first page of this week's *Mirror*, is now playing with the John P. Harris Stock company at the Olympia Park Theatre, McKeesport, Pa. She announces that she is under contract with the Kirk La Shelle estate for the coming season. "I persistently refused good offers and stuck to 'stock' for the past two years," she writes, "for I felt that was the best foundation for my dramatic education." In the period mentioned she has appeared with the Proctor and Yorkville companies in New York city and with the Jessie Bonstelle company. The critics have especially and judiciously commended Miss Whitman for her naturalness and sincerity and for the appealing quality of her impersonations. The young actress has been uniquely successful in light comedy and comedy "character" roles.

MAYOR OF TOKIO CLOSES.

Richard Carle's long run of fifty-eight consecutive weeks in *The Mayor of Tokio* terminated on Saturday night at the Colonial Theatre, Boston. His next musical piece has already been christened *The Hurdy-Gurdy Girl*. Mr. Carle has written the book himself, as always, and the music is to be composed by H. L. Hartz, who wrote the score of *The Tenderheart*. Carle certainly has an enviable advantage in being so well equipped to interpret his own creations.

On the Rialto.

AN inevitable and popular theme on the Rialto every Summer is George Fennery Goodale, dramatic editor of the *Detroit Free Press*. Mr. Goodale, although diligently pursuing his vocation in the theatrical season—he says he has not lost a day's service on the *Free Press* when it was necessary for him to be at his post in many years—cannot keep away from New York in the Summer. For something like a quarter of

a century he has held residence here in the period of heat, and one observing him closely will agree that in this division of his time between Detroit and the metropolis he has fixed upon a prescription—if there be nothing else in it—that argues physical well-being and augurs ripe age.

In spite of the fact that Mr. Goodale can count forty years of unbroken service on the *Free Press*—in which happily he is a stockholder—it must not be forgotten by those old enough to remember the fact that he was associated with the *New York World* for years up to 1885, and thus his love for New York comes to him legitimately and not as to a mere sojourner.

With the exception of William Winter, who leads him by six weeks, Mr. Goodale is the oldest theatrical writer in continuous service on one paper in one chair that is known in this country or in Europe. It is not so long ago that the press of Detroit and its citizens celebrated Mr. Goodale's fortieth anniversary on the *Free Press* with such tokens of esteem—including fireworks veritable and mental—as were seemly to such an occasion.

When it is said that no critic anywhere enjoys more and warmer friendships among the profession whose work he has been so long called upon to chronicle and analyze than Mr. Goodale, nothing need be added in his favor.

Some one has discovered that actors and actresses are in need of prayer, especially in the Summer time! Needless to state, it is a woman who made the discovery. Nine principals of His Honor the Mayor found neat little communications to this effect in their letter boxes at the New York Theatre when they reported for rehearsal last Monday.

The sheet was headed "Endless Prayer Chain." "This prayer," said the unsigned explanation, "was sent by Bishop Lawrence, of Massachusetts, who recommended it to be rewritten and sent to nine other persons. Knowing the need of prayer by actors in Summer time, I am sending nine copies to members of His Honor the Mayor company." The letter continued in an admonishing vein, threatening "a dreadful accident" to whomever should neglect the direction, failing to distribute nine copies to nine other persons. Fortunately, a correspondingly bright reward was offered to all who should do the author's bidding, for "He who will rewrite this prayer shall be delivered from every calamity."

This strange "prayer chain" was received by Miss Ring, Miss Tabor, Miss Loeb, Miss Marshall, Mr. Harvey, Mr. Norton, Mr. Ernest and Mr. Black. For the sake of the man who writes the theatrical obituaries it is sincerely to be hoped that these players are not too frivolously disposed. Nine terrible calamities in a single week, and a week of torrid weather at that, would be direfully certain to create a tenth in the editorial department. This is said without reference to the manager of the company, who is doubtless accustomed to all sorts of hazards.

Daniel R. Ryan does not think that babies are a benefit to Shakespeare, and even doubts whether Shakespeare is good gruel for infants. In Worcester, a few nights since, he came before the curtain at Polk's new theatre and frankly delivered himself of this iconoclastic sentiment. This arraignment occurred at the conclusion of the second act of *Richard III.*, and the speech was as vigorously applauded as any feature of the advertised performance.

One infers that the larger part of the audience had not brought its nursery department to the playhouse. Here is what the bold man actually dared to say: "Shakespeare and babies do not and will not go together. No one can make them. There are those in the audience who came here to witness the presentation of *Richard* and the members of the company cannot give a capable production with restless babies continually crying out. Much as I dislike to talk to you in this manner, I am forced to, first, in the interest of the major part of the audience, and also because of the work it entails upon the members of my company. Others will not attend to these things out in front, and it is left for me to do so."

Appalling though the San Francisco disaster certainly was, one would scarcely have expected that even pictures of the calamity could have a baneful effect. An action for \$5,000 damages has been begun against the Apollo Theatre company of Paterson, N. J., by one Catherine Horan, and the moving pictures—or the man who moved them—are responsible. Mrs. Horan declares that one of the wheels of the picture machine slipped off while the operator was changing the film and struck her on the shoulder. She was sitting in the orchestra and the "biograph" contrivance, if so it may be described, was in the balcony directly above her. Life is stranger than fiction, and the whims of machinery are sometimes stranger than either!

Melville B. Raymond has engaged a young Spanish girl, La Belle Rosa, to support Master Gabriel next season. The manager feels sure that he has discovered a beauty whose charms are inevitably to become the talk of the town. As a matter of fact, Mrs. Stuyvesant Fish is said to be responsible for the professional debut of the young woman, who made her first appearance at a private concert given by the society matron. La Belle Rosa made what might be called an electric success—on the binding principle of an alternating current—for Mr. Raymond at once bound her with a contract for three years, and an option for three more. Gossip has it that La Belle Rosa is the daughter of an Havana government official. Gossip sometimes falls into the error of being correct.

We are all on *The Rialto*, but—where do we all come from? Do we come from Hartford, Conn., which has often claimed the distinction of turning out almost as many brilliant theatrical men—it goes without saying

that we're all brilliant—as wooden men? Do we hail from Baltimore, or do we come from other incomparable birthplaces?

If we come neither from Hartford nor Baltimore, we must come from somewhere else, and that somewhere else must be an infinitely better place to come from, even if a less desirable locality to stay in.

The Baltimoreans have formed an association and are going to give a dinner in June just to astonish the metropolitan show-biz. Many of them are really very much in evidence. A Baltimorean, he who has been bred a comrade of the stars, has been the toastmaster at the forthcoming occasion. Eugene F. Heath, of *The Baltimore Sun*, is to be there, with William F. Hall, M. Leary, John Major, Will A. Paine, Charles T. K. Miller, Harry L. McManis, the Baltimore critic, is to be the guest of honor.

Who says anything about the climate of Frisco?

"Punch" Wheeler, who is still the pilot of the *Sello-Floto Shows*, writes from Salt Lake City:

I know you will be delighted to hear I am going further West and will not be in New York this Summer. The circus is a grand institution and adapts itself to every condition. At Pueblo, for instance, as the water was very muddy, the caterers served the luncheon in dishes. The Maharajah of Gokhar, India, was a delighted visitor at Colorado Springs. As I registered at the same hotel from Evansville, Ind., his secretary thought I was from his own country, and made the mistake of appointing me the circus chaplain. I had to talk to the royal bunch through a megaphone, as his Highness does not speak American circus language. The manager did not interest him much, as he has to kick a line of his dominoes every morning while going out for a quart of milk. But the secret department was his delight. He wanted to buy seven clowns to take home with him. I was telling him of the long travels we had made, when he remarked that only yesterday he had made quite a jump himself, from the top of Pike's Peak to the 1,000 foot level of a gold mine at Cripple Creek. When he saw the famous Glee Brothers' Quartette rolling elephant tubes in the ring, and afterward do two turns in the concert and later on wait on the table in the cook house, he wanted to know when they slept, which I explained to him: "In Winter sometimes, but not this year, as they are booked seventy weeks over the Orville circuit."

The weather was quite chilly up in the mountains; so chilly, in fact, that the lecturer in the side show had to change a light suit for one wearing to a Winter outfit. Glee has on in the museum. I sent you a panorama map of the long jump the Normans made from Illinois to Utah, season of 1846. This seems to have been the first real wagon show. It took them over two years, but as they are playing a long, successful engagement in Salt Lake the trip was worth it. We have had many improvements here this year. The cushion opera circus seats are much more comfortable than last season, as they are now painted a soft blue in place of the hard yellow formerly used.

Excuse this short letter, as I must re-strap a Kansas sash that was rained on last night, after which they want me to help stretch the giraffe's neck so the parade will be longer.

If actors have their own peculiar buildings to labor in, their special clubs, their singular and abnormal hours of work and even their own newspapers, why isn't it appropriate for them to have private baseball teams?

George M. Cohan has been emphasizing the lighter side of theatrical life by means of his amateur "professional" nine. Once the Yankee Doodle Boys routed the Green Room Ham-fatters; then the pork packers rallied and defeated Cohan's cohorts. On last Monday afternoon at the Polo Grounds the gentlemen "dandies" forged to the fore again and won the series by an alleged score of 15 to 2. It may really have been 16 to 1; nobody on hand was bold enough to risk an official estimate. The pitcher of the Yankee Doodle nine carried off the honors of the day, and his backers, in jubilant humor, carried off the bets.

It is whispered that the umpire was surreptitiously in league with George Washington Junior Johnny Jones. The investigation committee has not yet been appointed, as the President is too much worried about Panama to give this matter immediate attention. One gentleman is said to be the richer by forty hats. The recklessness with which cigars and dinners were wagered was amazing.

CUES.

Lois Marcell, who opened the season in Cleveland at the Opera House with the *Hera* company and is generally known for her work in *Charity Hospital*, is critically ill in the Charity Hospital. At a benefit for Miss Marcell, given on the afternoon of June 28 at the Coliseum Theatre, Robert Edison peddled peanuts, David Hartford sold chewing gum, Thomas Meighan dispensed lemonade, William Farnum and R. C. Hera were sandwich men, and Mary Boland, Marjorie Wood, and Ila Hammar sold programmes, systematically neglecting to make change.

A Paris Model, the musical farce that Harry B. Smith is writing for Anna Held, is to be seen at the Broadway Theatre immediately following the engagement of *The Prince of India*, which production is to inaugurate the season.

Cheridah Simpson, who is playing on the New York Roof and arranging rehearsals for her starring tour in *Red Feather*, has been nearly prostrated by the continued illness of her mother, who is no longer expected to recover.

Cecilia Rhoda, soprano at Delmar, St. Louis, and Madame Bischoff, soprano at Forest Park Highlands, both suffered painful accidents on Thursday, June 21. Miss Rhoda, who stumbled over a coast when making an entrance, came near breaking her leg, and Madame Bischoff slipped on a piece of ice that a careless porter had left in a passageway of the theatre. Both women pluckily insisted on appearing at the performances.

Margaret Cobb, of *The Social Whirl*, left on June 26 for her home in Galveston, Texas. After a much needed rest she will return to the company in August.

E. J. Carpenter's *At Cripple Creek* company playing the Eastern territory will be under the management of Charles L. Crane, the director of the big *Dreamland* feature, *The End of the World*.

E. S. Brigham, manager of the Gillis, Kansas City, and a chain of one-nighters in Missouri, Kansas and Arkansas, arrived in town last week in the interests of his houses.

E. J. Carpenter left for his ranch in North Dakota last week, where he will spend a couple of weeks prior to going to Chicago to complete arrangements for his Western attractions. At Cripple Creek and A Little Outcast. Mr. Carpenter will return to New York about Sept. 1, making his headquarters here during the Winter months.

Millicent Evans recently closed a forty-four weeks' season under the management of E. J. Carpenter and has gone to her home in Minneapolis for a needed rest. Miss Evans has had several offers and will probably be seen in a New York production next season.

Lillian Newman has scored in the leading ingenue roles with the Wright Huntington Stock at Lawrence, Mass., this Summer.

The Ramblings of An Old Mummer.

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III.

Mr. Calvert was fond of going up to the back of the gallery during rehearsals, and would shout out: "Speak up, so and so; I can't hear you. Remember, the boy up here has paid his money and wants to hear as well as any one else." It would be an excellent thing if stage managers would do the same now. I have been to some performances where half the dialogue was inaudible to those at the back of the auditorium. I notice, too, that some of the younger actors of both sexes have contracted a habit, especially in love scenes, of standing face to face, close to one another and speaking the lines in a very low tone down one another's throats. This, I suppose, is called suppressed passion. It is very ineffective, and I should think extremely unpleasant to both parties.

The season in Manchester was a very pleasant one, and very easy work, as the productions always ran for some weeks. This left us a great deal of leisure, which we didn't always employ too wisely, though, owing to a very light purse, our dissipation after the show generally consisted of sausages and mashed potatoes or stewed tripe and bottled stout; two pence a bottle, think of that! That Summer I went to the Theatre Royal, Plymouth, for a few weeks. I. R. Newcombe, one of the last of the old school, was the much esteemed manager. Flying Scud was the opening bill, and Mr. Newcombe, then quite a veteran, played Nat Gosling and rode his famous black mare Pollio. Summer salaries were not very high, so our living was ditto—herring, pilchard and mackerel were cheap and fresh, and we consoled ourselves with the idea that fish was good for the brain. I know I had a marvelous study then. *Apropos des briens*, an old lady, much addicted to the use of snuff, asked Dr. Abernethy if snuff taking was bad for the brain. "No, madame," said the doctor, "people with brains don't take it."

Our repertoire in Plymouth consisted chiefly of old stock plays, such as *The Octoroon*, *Colleen Bawn*, *Lost in London*, *Jennie Brown*; or, the *Relief of Lucknow*. I played Achmet the Spy in the last named piece. One act closes with the villainous Achmet being hung; some of the boys thought they would have a joke with me, and, when I slipped the noose of the rope under my arms they hauled me up nearly to the gridiron, where I was revolving like a top. When they let me down, on the fall of the curtain, I said: "Some other gentleman can play this part to-morrow night."

I know of few more beautiful spots than Plymouth, and though, since then, I have wandered all over the world, I recall the lovely view from the Hoe, where Walter Raleigh and Sir Francis Drake played bowls. On a clear day one can see the Eddystone lighthouse far away and the wooded slopes of Mount Edgecombe, stretching down to the sea, complete the lovely panorama. We were once playing *The Chimes of Normandy* in Plymouth, and in the second act the Marquis perpetrated a joke that scored. The Bailie was reading the letter just found in the old chateau, and the scene being dark, the Marquis was holding a lighted lantern for him to read by. That night, by way of a joke, he placed the lantern on the top of the Bailie's bald head. "I'm not a lighthouse," said the Bailie. "Well," retorted the Marquis, "I think your head is stone."

A few of us made up a company and went to Ireland from Plymouth. We played in Cork for several weeks and had some curious experiences, owing to the lack of scenery and properties in the theatre. I was playing Danny Mann in *The Colleen Bawn*. In the cave scene I had propelled the boat containing myself and the fair Eily to the rock, which was extemporized out of a large wicker basket, with a rock piece to veil it from the public gaze. "Get out, Eily," said I. "I won't," said she, in a low tone; "that's my basket, and I'm not going to stand on it." It was no use reasoning with her, so I gently dropped her into the blue gauze waves. In the coal mine scene of *Lost in London* the ascending and descending cages also consisted of our baskets pulled up and down from the flies. The crowning piece of ingenuity on the part of the stage manager was in a play in which a locomotive had to cross the stage. When the crucial moment came he had all the lights lowered, then, getting behind a small canvas screen on wheels and holding a red bull's eye lantern at arm's length, he blew a whistle with all his might and rushed across the stage. Our treasury was uncertain. One Saturday, when I received a sovereign all in coppers, I was so disgusted that I threw the packet on the stage, where it burst. Then, in a humbler mood, I spent some time in collecting the coins. We made an excursion to the lakes of Killarney, where there was an old Irishman in one of the rocky ravines who had a little cannon which he fired off on the approach of visitors that they might hear the echo. After the report he would white out in crescendo style. "Oh, yer honor; won't ye give a penny to the poor old man that fired off the cannon?" ending on a note that seemed like the screech of some wild bird. We also visited Blarney Castle and kissed the far-famed stone.

There was a quaint old fellow at the stage door in Cork. He said to me one day, "Was ye at mass this morning?" "No." "By jabers, you should have been there and heard my sons sing in the choir," said he. "It was like the roarin' of lions." I prefer the south of Ireland to any other part of that beautiful country. The peasantry have a strange soupçon of Italy, and the old women wear long black cloaks of decidedly Italian origin.

We played in Limerick and Waterford. In the latter town the orchestra struck, and we engaged a peripatetic German band that had never officiated as an orchestra before. They started the overture, and we couldn't induce them to stop; the stage manager in despair put his head round the curtain, and, quite oblivious of the audience, shouted: "Will you stop it, you damned fools!"

From Ireland I went to the Theatre Royal, Nottingham, for a short season. During the first week we played *The Chimney Corner*. The part of Old Probity, aged ninety, was given to the prompter, who had only one eye and whose hair was the color of a mouse that had seen trouble. At rehearsal he was decidedly fluff in his words, and the stage manager reprimanded him. "It will be all right at night," said he; "all I've got to say is, 'Where the hell's my hankercher.'" Old Probity sits in an arm chair close to the fire-side so at night he gave the book to one of the scene shifters, accompanied by a docteur, and told him to give him his lines through

the fireplace. The man took the book and the tip, though unfortunately, he couldn't read. However, he said nothing, but he pushed the book through the back of the grate, thinking that Old Probity would be able to read his lines from it. By a mishap the actor's dead eye was on that side, so his rear did not come off as well as he anticipated. We also played the baritone of *Frederick*, with Betty Power in the title role. She was a delightful little woman, very pretty and clever. Unfortunately she died just as she was getting known as a coming artist. The old stage docteur had a rather pretty daughter. One morning one of the actors sent the old docteur across the road to the French Town to get him some beer, and during the old man's absence was indulging in a flirtation with the girl in the little cabin at the door. The old docteur looked through the window and saw the gay Lothario kissing his daughter.

"Now, stop that!" he shouted, "or I'll drink your beer." Without hesitating a moment to play *Frederick* in *The Two Orphans*, and said that the part was one of the "fattest" he had ever played. The play was put on for an extra week at the close of the season, and I had arranged to take a week's holiday before going to Bristol, where I was engaged for the coming season. I had played the Doctor in *The Two Orphans*, and Mr. Monro, the manager, asked me to remain. I said I would for another ten shillings. As he pushed the idea of paying me any more money, on Monday morning I took my trunk and went to the railway station, intending to travel to London. I had only just got on the platform when I perceived the prompter, the one-eyed one, rushing about in hot haste. "Where are you going?" asked he. "To London," said I. "Mr. Monro sent me to bring you back," replied he. "You've got to play the Doctor to-night." "I want another sovereign, now, on my salary," I said. "All right," he answered, so I drove back to the theatre in triumph. It wasn't often a poor mummer had the chance to score off his manager. The boot was generally on the other leg! In Nottingham I met a musician named Harry Hall. He was pianist at a local music hall, and had a very precocious little daughter, who sometimes sang songs dressed as a boy. Mr. Hall was very proud of her and prophesied that she would become famous—her name now is Vesta Tilley. I hope her father lived long enough to see her justify his prognostications.

I then went to Bristol in 1875, and remained for two seasons. Mr. Chute, the manager, was a fine old gentleman whose wife had been a Miss Macready. Bristol was considered one of the best stock companies for a young man to learn his business in. The Rignolds, George and William, and many other actors who afterward attained eminence, graduated there. Mr. Chute could be very sarcastic, but he was always just. He had very bushy eyebrows, something like old Flockton, and the kindly twinkle in his eye was not always in keeping with his scolding. I was once rehearsing the part of Galbraith in *Rob Roy* and had to sing the song, "A Famous Man Was Robin Hood." Mr. Chute came in during my endeavor. "Very nice, Crauford," he said, "but I prefer the notes of the composer. Your singing is good enough for London, but it won't do for Bristol." He had a way of saying at rehearsal, if you happened to be a little late for an entrance, "The entire company go back for Mr. So and So." This was extremely disconcerting to the culprit and brought down on his benighted head the anathemas of his companions. The work was pretty stiff, as all the stars of that day came in turn, and we had to support them to the best of our ability in their various plays. How we contrived to cram the words into our heads I don't know, but I suppose our brains were fresh then. A curious fact among the young actors was that they all pretended they never studied, and decided the unfortunate youngster who wished to go home to his books after the show, instead of joining them at the tavern next door. Frank Huntley asked me whom I was lodging with that season. I told him that I lived alone. "Quite right," said he. "I know what happens when two young fellows chum together. Up goes Hamlet. One gets Marcellus and the other one Horatio. What's the result? Enemies for the bitter ever!"

I have seen one old mummer, whose study was not so good as it used to be, stopping under a gas lamp on his way home to read through the part just given him. The worst of it was that all you got were the cues in your part, and, as very often you knew nothing about the context, all you could do was to cram cues and all, trusting in Providence and a good memory to pull you through. Talking of Providence, I must interpolate a story. Two clergymen, one a very stalwart and muscular Christian, the other a frail little man, went for a sail at Brighton, accompanied by an old salt. When they were some distance out at sea the wind commenced to blow a gale, so the sailor hauled down the sheet and said: "Now one of you gents and me will have to take to the oars to get her home." The muscular Christian said, "Very well, my friend will row and I will pray." "No, no," responded the sailor, "You row; let the little 'un pray."

To return to our muttons, the old actor I was speaking of had a habit, whenever he stuck, of saying, "Oh, my God! dash on, dash on!" This recalls an anecdote of the late Tom Meade, when he was at the Lyceum with Sir Henry Irving. He had a curious way of correcting himself aloud when he made a slip. He played the Prince of Morocco in *The Merchant of Venice*. The first night, on his entrance, he delivered himself of the following soliloquy: "This casket of gold, eh, eh? Is it gold? No, by Jove! this casket of silver," etc., etc. As one of the witches in *Macbeth*, he said: "Cool it with a dragon's blood—no, no, not dragon's—baboon's blood, that's it." The next night he again began with his dragon's blood. He paused and murmured, "Said it again, by Jove!" Daniel Bandmann came to Bristol for two weeks as a star, and as we were rather short handed a gentleman from London was engaged to play the heavies. He arrived on Saturday, and a formidable list of parts for the next week—we used to call it a stair carpet—was handed to him, commencing with the king in *Hamlet* on Monday night. Monday morning came, and when we assembled for rehearsal some of us with our hearts in our boots, the gentleman from London was "not out." He had looked over the list, and, probably thinking discretion the better part of valor, had returned to the great metropolis. His name was Charles Cartwright. Some of the stars were a holy terror to the younger members of the company, Barry Sullivan in particular. He said one morning to a youngster who had been very imperfect the night before: "You distressed me very much last night, young man. By Heaven! I had

half a mind to draw my Shakespearean blade and thrust you through the body."

A somewhat similar anecdote is told of the late Charles Kean. One night a young fellow had made several mistakes in his scene with Mr. Kean. The next morning he went to Mrs. Kean in great trepidation and asked her to intercede with her husband for him. She went to her husband, and, on her return, said: "Mr. Kean forgives you, young man, and now (turning toward) ask forgiveness there." One night during Mr. Sullivan's engagement a cat was on the roof of the theatre and made a horrible howling in one of his great moments of the close of the act. Mr. Sullivan declared, "I will give half a sovereign to gold for the dearest creature of that animal if it is detected at the stage door to-morrow morning." The next morning the corpse of seven cats were duly delivered to the stage docteur. I don't know if the culprit was one of them. Mr. Sullivan was not very particular about the country he used. "Don't give me any of your gewgaws," he would say. "A plain cotton chamber is all that the immortal Bard requires." What would he have said to *Barbarian* Tron's productions? Mr. Sullivan's engagement followed the Christmas pantomime. In *Richard III* a number of soldiers had to march on carrying banners. To Mr. Sullivan's horror these banners were inscribed with such legends as "Up goes the price of meat" and "Don't rob a poor man of his beer." They had been used in the pantomime. Certainly, in *Richard III*, is not an easy part to play, because of his numerous entrances. The man playing it during Mr. Sullivan's performance missed several cues. At last Mr. Sullivan, losing patience, shouted: "What is your cue to come on, sir?" "Well," replied the fellow, "Mr. Macready always said, 'You blasted fool, come on!'"

Mr. Sullivan was never a great favorite in London, his style being too ponderous. I saw him play *Reverley* in *The Gamster* at the Holborn Theatre, and his groans after taking poison and the way he exclaimed, "Oh, Heavens! my bowels are on fire!" was enough to appal the stoutest heart. In my humble opinion he was the best *Richard III* and *Macbeth* that I have ever seen. He had a robust physique and a voice that never tired.

RUSSELL CRAWFORD.

MUSICIAN SUBS MANAGER.

James J. Hanck, formerly musical director of Wine, Women and Song company, of which Mortimer M. Thelme was manager, through his attorney, M. Strassman, brought suit in the Third Municipal Court of the City of New York to recover \$237, alleged to be for salary due prior to March 14, 1933, and in addition thereto to recover the sum of \$70, claimed as money loaned to Mr. Thelme. The case was tried before Justice Moore and upon the trial Manager Thelme proved that he was discharged in bankruptcy in October, 1933, and that the claim of the plaintiff was scheduled in the bankruptcy proceeding. Attorney Strassman, in behalf of the plaintiff, contended that the bankruptcy proceedings were defective as far as the claim of Mr. Hanck was concerned, because they had been improperly scheduled. An examination of the schedules disclosed that the address of Hanck was not given correctly. Upon appeal to the Supreme Court, Appellate Term, the judgment of the court below was reversed and a new trial directed. The contention of the plaintiff in regard to the irregularity in the bankruptcy proceedings being sustained.

THEATRE OF LABOR PLAYS.

Under the auspices of the Theatre of Labor, two of *franco* performances were given at Shule Hotel, Fort Lee, N. J., last Saturday. In the afternoon a new comic opera, *A Virginian Romance*, by H. Loren Clements and Edith S. Tillatson, was performed by pupils of the O'Brien-Crane School of Opera. It was a tuneful piece, well sung and somewhat fitted for out-of-doors presentation. The evening bill was *Life, a Dream*, by Calderon de la Barca. A rainstorm drove actors and audience indoors just as every one got settled. After some debate it was decided to continue the programme in the ballroom of the hotel, where a small stage offered a refuge for the actors. The play was given under considerable difficulties, but seemed to find favor with the audience, which filled the room to the window sills. Other performances will be attempted during the Summer.

THE BRADEN-PETERS CONTROVERSY.

Mason Peters and his theatrical partner, Edwin A. Braden, appeared in court June 29 to settle the control of *The Gingerbread Man* and other assets of the firm. The Converse-Peters company produced a number of plays, and *The Gingerbread Man*, although not a success in New York, was not by any means a failure out of town.

Mr. Peters applied to Judge Giegerich, in the Supreme Court, for an order to show cause why the company should not be restrained from transferring the holdings of the Converse-Peters company to the newly formed Edwin A. Braden company, and the judge granted the order.

The case was called again for July 2, and Mr. Braden's counsel received a postponement until July 9.

AMERICANS STRANDED IN AFRICA.

News has reached this city of the stranding of the James Nelson Comic Opera company in South Africa. The company went from New York to Johannesburg, where it was booked for nine weeks. Business was bad from the start, and after the seventh week salaries were not forthcoming. It is well known that living in Johannesburg is very costly, and none of the members of the company saved much money. Through the generosity of friends, the members of the company were enabled to reach Cape Town, and ten managed to raise money enough to take them to Southampton, England. About forty members of the company were in Cape Town at last reports. It is said that the backers of the enterprise lost about \$40,000.

WEBER BRANCHING OUT.

Joe Weber has made arrangements for the production at the Studobaker Theatre, Chicago, Monday, July 30, of a three-act farce by Richard Watson Tully, of San Francisco, called *A Strenuous Life*. William Morris, for whom the piece was written, will head the cast, assisted by Charlotte Walker, Jessie Busley, Lillian Albertson, Stephen Grattan, Hugo Toland, Percy Jennings and Charles Swain. The piece will be staged under the supervision of the author and Edgar Smith. After the Chicago engagement the company will be seen in New York.

REFLECTIONS

Photo by Otto Searcy Co., N. Y.

The above picture needs little or no explanation. May Irwin and Marshall P. Wilder are simply exchanging stories.

Frances E. Sears has just returned from London, where she has been studying with Mrs. Walter Wallis and Victor Morrell.

Clara Thropp has returned to New York after a vacation in Atlantic City.

Harry Burkhardt closes his engagement with the Pull Stock company, at Worcester, Mass., this week.

Helen Davidge is at the Cape Cottage Theatre for the Summer.

Joseph Le Brandt, author of several melodramas, is at present manager for *The Great Western Hold Up*, at Pittsburgh, Pa.

Louise Allen Collier has been engaged by Lew Fields to support him in character work when he begins his season at the Herald Square Theatre in September. In order to sign the contract Mrs. Collier, who was formerly a member of the Weber and Field forces at their Music Hall, canceled her engagements in vaudeville.

Charles M. Gregg, dramatic critic of Pittsburgh, Pa., was married at Verona, Pa., on June 29 to Annie M. Bollens, of Verona. Mr. Gregg has long been dramatic critic of the Pittsburgh *Gazette* (now the *Gazette-Times*), and the bride was society editor of the same paper.

The run of *The Girl of the Golden West* at the Belasco Theatre will be interrupted for a period of four weeks, beginning next Saturday night, in order to give the company a short rest. The house will probably reopen on Aug. 6.

Arthur Hart has leased the Niles, Mich., Opera House for the next three years and is now getting it into shape for the coming season.

Eldredge, Meakin and Company are organizing a circuit of theatres in New England and Canada. Those now on the books are Stamford, Conn.; Mt. Vernon, N. Y.; Oswego, N. Y.; Claremont, N. H.; Woodstock, Vt.; Stratford, Vt.; Harris, Vt.; Newport, N. H., and Sherbrooke, Canada.

The *Girl from Paris* will be revived during the Summer at Manhattan Beach by Edward R. Rice, who has engaged George Calne for the part of Julie Bonbon. Mr. Rice will try to have as many of the original cast as can be secured.

Marie Nordstrom was out of the cast of *The Man on the Box* last week on account of illness. Her role was played satisfactorily by Pauline Whitson, who acquitted herself very well. Miss Whitson's role was taken by Edith Bellows, who has been playing the maid.

Mr. and Mrs. Henry Crosby will begin their third season with the Myrtle-Harden company, Eastern, on July 30.

H. W. Mercer and Mrs. Mercer (Constance Ingham) have returned to New York after a sojourn of two years on the Pacific Coast. Mr. Mercer was formerly press representative of the Columbia Theatre, Brooklyn, N. Y., and lately business manager for Melbourne Macdowell. Constance Ingham has been with Belasco and Mayer's forces in San Francisco.

Holbrook Flynn is to appear with Frances Ring in *The Man and the Angel* next season.

Fay Wheeler, of last season's *College Widow* company, Eastern, returned to New York last Saturday from a six weeks' vacation trip through Nova Scotia. She is engaged to appear in a notable new play which will have its New York production in October.

Charles Stuart Severance (Charlotte Severance) was married to Richard Sherwood Batteries, of Memphis, Tenn., on June 21, at New York city.

J. M. Kaufman has leased the Gallipoli Theatre, at Gallipoli, O., and the Opera House at Pomeroy, O., for next season.

Madge Glendon, who is to support John Drew in *His House in Order*, arrived on the Philadelphia last Saturday.

R. Miller Kent is to play Kyrie Bellows' role in *Raffles* next season, under the management of Joseph W. Gaites.

Alexander Clark has been engaged by R. R. Rice for the revival of *The Girl from Paris*.

During the coming season Robert Mantel is to play his season in Shakespearean repertoire at Italy's Theatre. For the following season, it is now announced, his list of plays, besides the pieces in which he is already well known, will include *Timon of Athens*, *Pericles*, *Richard II*, and *Measure for Measure*.

It is C. Cotton White, and not Clayton R. White, who is to go on tour with *Miss Helen* next season. Clayton R. White has never negotiated for a part in this play.

Frank B. Aiken, for many years manager of Allen's Theatre, Chicago, was married in New York city on June 27 to Anna Homeway Goodrich, daughter of the late Edwin H. Goodrich, of Milwaukee.

The Ferris Stock company opened a Summer season of twelve weeks at the Metropolitan Theatre, Minneapolis, on June 25, playing *At Piney Ridge* for the first week. Joan of Arc is this week's offering and Dr. Hill the attraction for next week.

The Hulry Farm will open its season on Aug. 11 at the Murray Hill Theatre. There will be new scenery and effects, and many of the original Hurley. This play was produced seven years ago and was without doubt the most successful of its class. It ran for three years without closing, and had "runs" of over three months in New York, Chicago, and Philadelphia. The author, Eleanor Merron, has allowed it to rest the past three seasons, during which most of the numerous imitations have died natural deaths, and notice of its revival has brought applications for the class than any other play of country life, and laid in a period that will never grow old-fashioned, there is every reason to anticipate a repetition of its former success.

MANUEL GARCIA DEAR.

Manuel Garcia, the famous singing teacher and the inventor of the laryngoscope, died on July 1 at his home in London, being 80 years of age. The most noted of all his pupils was Jenny Lind.

Manuel Garcia was born in Madrid on March 17, 1826, being the son of Manuel Garcia, an illustrious tenor. His musical education began at an early age. When only fifteen he received instruction in singing from Francisco J. Pita, the great Spanish teacher and critic, and was studying singing under the personal direction of his father. In 1845 Manuel Garcia, Sr., Manuel Garcia, Jr., and his sister, who later became Madame Malibran, the wonderful soprano, all came to New York and presented Italian opera for the first time in the United States. They sang for nearly a year at the old Park Theatre, opening in The Barber of Seville, with the elder Garcia as the Count, his son as Figaro and his daughter as Rosina. Garcia the younger possessed a beautiful and flexible but excessively light tenor voice.

Soon after Manuel Garcia returned to Paris, in 1829, he left the stage and concentrated himself to the arduous labor of teaching. Subsequently, in pursuance of his scientific inquiry into the formation of the vocal organs, limits of the registers and all the physical mechanism of singing, Manuel Garcia contrived and applied the laryngoscope, the value of which has long since been universally conceded by physicians and surgeons. In 1840 he presented to the French Institute his "Mémoire sur la voix humaine" (Study of the Human Voice), which won for him the enthusiastic commendations of the Academy and almost immediately became a standard authority and basis for further investigation. He was made professor of singing at the Conservatoire in Paris, and in 1847 published his "Traité Complet de l'Art du Chant" (Complete Treatise on the Art of Singing). The book, issued in two parts, quarto, having been translated into Italian, German and English, has gained a world-wide reputation for scholarly accuracy. Besides Jenny Lind, Garcia had among his pupils such artists as Catherine Hayes, Henriette Nissen, Bataille and Julius Stockhausen. Madame Viardot-Garcia, his sister, retired from the operatic stage in 1802; Madame Malibran, his other sister, already mentioned, died in England in 1836, shortly after her second marriage, to M. de Beriot, the violinist. In 1880 Manuel Garcia, resigning his post at the Conservatoire, went to London, where he became a professor at the Royal Academy of Music. Professor Garcia's English home was at Cricklewood, Middlesex County.

On March 17, 1906, Manuel Garcia celebrated his hundredth birthday, receiving decorations from King Edward, Emperor William and King Alfonso of Spain. King Edward, who received the aged teacher at Buckingham Palace, bestowed on him the commandship of the Victorian Order. Dr. Harmon Smith, representing the New York Academy of Medicine, tendered American congratulations. Mr. Garcia also received a portrait of himself painted by John S. Sargent. At the dinner given in his honor the old musician made a particularly humorous address.

NEW PIECE FOR SHUBERTS.

Mrs. De Mille announces that she has sold to the Shuberts, for production this coming season, an original play by MacPherson Turnbull. Mr. Turnbull collaborated with Mrs. E. Ryan in arranging the successful dramatization of Ler-bok, "Told in the Hills." In connection with this latter piece, the Brothers De Mille wish it distinctly understood that they had nothing whatever to do with the dramatization, Chicago reports to the contrary notwithstanding.

THE CONVERSION OF NAT STURGE.

As The Shuberts is a comparatively short drama, written in three concentrated acts, a curtain raiser will be essential to the performance. The Conversion of Nat Sturge, a one-act piece, which has been successfully used for this purpose at the Savoy Theatre, London, will probably be selected for American presentation.

MAX FIGMAN IN STOCK.

Max Figman, who is booked to "star" this coming season under the management of John Cort, is to play a four weeks' summer engagement at Elitch's Gardens, Denver. He will assume the stellar roles in The Marriage of Kitty, Little Nell and the Marchioness, Old Heidelberg and Prince Karl.

MRS. NIRDLINGER'S ESTATE.

By the will of the late Mrs. Sarah R. Nirdlinger, all of her property with the exception of \$2,000, divided in equal shares among four charitable institutions, will go to her husband, Samuel F. Nirdlinger. The estate is valued at \$108,000. Mr. Nirdlinger is named as executor.

MUSIC NOTES.

Milka Ternina has been engaged by Heinrich Conrad for the Metropolitan next season. This will greatly strengthen the company, as Mr. Conrad needed another dramatic soprano. Mme. Fiescher-Eidel, of the Stadt Theatre, in Hamburg, has also been added to the roster, and with Mme. Ternina and Planchinger will sing the leading roles in the Wagnerian repertoire. She has never sung in opera in America before.

It has been announced that Paderewski has now fully recovered from the shock resulting from the railroad accident in which he was involved on his last visit to this country and on account of which his tour had to be abandoned, and that he will next year give a series of concerts in America, under the management of Charles Ellis, of Boston.

Rudolph Aronson has added Rafael Navas, the Spanish pianist, to his list of stars for next season. Ferenc Hegedus, Leon Renny, Paris Chambers and Arthur Shattuck, all of whom are also under contract to Mr. Aronson, gave a concert in London recently, under most distinguished patronage, and won very gratifying success.

Fanny Bloomfield Zeller, who was forced to give up her tour last year on account of illness, has now entirely recovered. She sailed for Europe on June 21 on La Savoie, to return to this country in September, and will then begin a season of six months, during which time she will visit all the principal cities.

A statement from the stockholders of the Cincinnati May Music Festival shows an increase in the receipts from that event of twenty-three per cent. over those of 1904, and forty per cent. over those of 1905. The treasurer reported a cash balance in the treasury of \$1,193.98 after all debts were paid.

Rafael Navas, the young Spanish pianist, has signed with Rudolph Aronson for a series of concerts in the United States and Canada during the season of 1906-1907.

AT SUMMER PLACES.



George Clark Anshermiller, two and a half years old, son and heir of Emil Anshermiller, with whom the father will spend the summer at Sag Harbor City, N. J., is pictured above. Mr. Anshermiller will vouch for the story that the child already knows a three-chord from a stand of bills and is making ready to work the mimeograph pad like all true agents. Mr. Anshermiller will be with the Shuberts again next season.

Harry and Radie Fields are spending their summer vacation at Atlantic City. Mr. Fields will open with Chintown Charlie on July 28, and Mrs. Fields will travel with him until November, when he opens with his own company, in which she will have a prominent role.

Maud Raymond Rogers, of the Social Whirl company, is to spend a three weeks' vacation at Sharon Springs with her two daughters, Leona and Ethel, beginning on July 7.

Odetta Tyler has retired to her big farm in West Virginia for the summer months.

Mr. and Mrs. Claude G. Wood are spending their vacation camping out at Lake Philip, Sandown, N. H.

J. Sydney Macy, for the past three seasons stage director of The County Chairman, and Mrs. Macy (Charlotte Downing), are at their cabin, Peaceful Valley, in Steuben County, New York, for the summer. They are completing their two new plays, Nero and The Crown of Fire, both of which are to be produced this coming season.

Percy Plunkett, "the lone fisherman," writes from Edgartown, Martha's Vineyard: "The waters here are full of bluefish, and we are catching a large number every day, but we have to get up at three a.m. in order to get out to the fishing grounds in good season, as the fish bite the best at daylight. Several hundred fish were brought into port this evening (June 25), my boat catching forty-two large fish, some weighing fifteen pounds each. I expect several professionals here in a few days, when I hope to be able to send their sworn testimony to the fishing in these waters. Bluefish are now making their appearance, one boat going into New Bedford the other day having caught fifty-five large fish, the biggest one weighing 600 pounds. To-day at five a.m. I counted forty-six boats out to sea, all pulling in blunders at the same time. Some day this place will be better known; then we will have a theatrical colony here that will eclipse any in the country. Martha's Vineyard for yours truly."

Amelia Summerville is in Atlantic City, waiting till rehearsals begin once more for another season. Her three children are with her, and the neighborhood is not likely to grow monotonous.

Ernest Lamson has closed his season with The Heir to the Hoarh and is spending the summer with his mother in the mountains in Arizona.

Mrs. John M. Salpico and daughter Kathryn, and Miss C. V. Lohmeyer will spend the month of July at the Ocean View Hotel, Sheepshead Bay.

Ruth Eldridge has gone to Providence, R. I., as the guest of Mr. and Mrs. Louis Le Vite for one month, on board their yacht Oella. While there Miss Eldridge will work on her new drama Mirabeau, which Eldridge, Meakin and Company will produce early in October.

BEN GREY'S PLANS.

The Ben Grey company ended its fourth American season at Morristown, N. J., on June 20, and the members sailed Sunday for London. After a three months' vacation the company will reassemble here, and start on a tour of the South. To last season's repertoire will be added Henry IV, All's Well that Ends Well, Romeo and Juliet and Othello, and a play of modern life, to be produced in New York.

NIXON AND ZIMMERMAN SUE.

Nixon and Zimmerman have brought suit in the Court of Common Pleas, at Pittsburgh, against Miller and Sons, builders of the Gaiety Theatre, Pittsburgh, for injuries alleged to have been sustained to the Gaiety Theatre while the construction of the Alvin was going on. It is claimed that the defendants failed to properly support the walls of the Alvin while making excavations next to it.

STUYVESANT THEATRE PLANS.

Plans are already being made by David Belasco for his new Stuyvesant Theatre, which M. K. Blumberg is building on Forty-fourth Street. The house will probably be ready for use by September, 1907, and to David Warfield will fall the honor of opening the theatre. He will appear in a new play by Mr. Belasco, in which he is to have a role radically different from either The Auctioneer or The Music Master.

DELLA FOX IN A RUNAWAY.

Della Fox was in a runaway accident last Monday afternoon. Miss Fox and a friend were driving at West Norwalk, Conn., near the Elite place, which she has rented for the summer. The horse became frightened at an automobile and both women were thrown from their carriage. No serious results are expected.

A SOUTHERN VENDETTA.

Jessie Mae Hall, in A Southern Vendetta, will open at Philadelphia on August 27 under the direction of Oliver Morosco. The piece is by Harry D. Cottrell, and the tour will be managed by Al Trahern. Jessie Morosco, Lella Shaw, Lewis S. Stone, L. J. Loring and J. G. Brammell have already been engaged.

FINANCIAL BOINGS.

The Manhattan Club has started a movement to raise a large sum of money, to be known as the Edward Macdonald Fund, for the benefit of the aged American composer, who is in a very poor condition and incapable of further work. It is intended to raise \$100,000, and the plan is to make ready support from all who are interested in Mr. Macdonald.

William Wedgworth is spending the summer on his farm at Falmouth, Mass. He has been engaged for Madame Wold's company next season.

The "Yankee Double Dips," George M. Cohan's musical team, were defeated by the "Wind Jammers," composed of comedians, last Friday afternoon. The score was seven to six. The "Yankee Double Dips" claim that the "Wind Jammers" band was largely responsible for the result. Another game is scheduled for this week Friday.

Maud Raymond Rogers, of The Social Whirl company, will take a vacation on July 7, spending the time at Sharon Springs with her daughters, Leona and Ethel.

Ruth St. Denis, the dancer who aroused interest at the Hudson Theatre at several special matinees last season, has been taken into favor in London and has given several invitation dances at prominent houses, including the home of the Duchess of Devonshire.

The new amusement park at Oshkosh, Wis., has been named the New White City. It is practically finished and ready for the public. W. S. Campbell is manager and President of the company owning the park.

It is reported that Alfred E. Aronson has secured The Three Graces, which run for four months in Chicago, and will send the piece on tour next season.

Sweet Clover, a three-act comedy drama, will have its first presentation in this city July 16, when it will be produced by the stock company at Keith and Proctor's 125th Street Theatre.

Next week Mrs. De Mille is going again to Morristown Park as the guest of Charles Klein. This time she should catch nothing smaller than a fresh-water whale or an island sea serpent.

The statement that Frederick Ward would return to the stage next season is erroneous. He will continue upon the lecture platform, where he has been so successful, under the management of Philip Ray.

Ada Henry has a cottage at Somer's Point, N. J., near Atlantic City.

PLANS OF MANAGERS.

Veronique, the charming opera which had its first American presentation last season at the Broadway Theatre, is soon to be given an elaborate production by the Shuberts. Singers of exceptional ability are needed to render the music of Andre Messager, which is far superior to the scores of most contemporary comic operas. To meet this requirement the managers announce that they have already secured a dozen prominent artists.

Edward A. Braden announces that the make-up of The Gingham Band company will be practically the same as the past season. He intends to make the second company especially strong. Each organization is to number sixty-five people, and the first company is to open its season in Brooklyn on Aug. 25.

The first of Elmer Walters' ten attractions will open on July 19.

Cohan and Harris have signed a contract with Theodore Bert Mayer whereby the dramatist agrees to deliver to them an American play which they will present early in the new year. As previously announced, this producing firm has already signed contracts with George Middleton and Edgar Selwyn.

Sarah Truax, who appeared recently in The Prince of India, and who has contracted to appear under the management of John Cort for a term of years, will not begin her starring tour until September, 1907, unless the management is able to secure for her use one of last season's notable successes. For the coming season Miss Truax will probably accept an engagement as leading woman.

J. E. Ackerman has engaged his full company for the production of Adelphi in New York. The cast includes Sara MacDonald, in the lead; Mary Wyman, Little Pricilla, Nellie Moran, Jennie Gray, Julian Barton, Frank E. McNish, G. Carlton Sommes, George Delinger and Guy Wilson. Mr. Ackerman's executive staff includes C. H. Broadwell as acting manager, and Frank E. McNish as stage manager.

Sergeant Kitty is to be revived by Albert Wells next season, with Helen Byron in the role originally played by Virginia Earl.

AMUSEMENTS IN BROOKLYN.

The final week of the Orpheum Opera company's season at the Orpheum is celebrated with an excellent presentation of Faust. The season has been a very successful one, and for this reason the management announce the attraction this week as the most pretentious in all their history. Joseph Fredericks sang the part of Faust Monday night and scored a success. L. M. Richardson will alternate with him the rest of the week in the part. Anna Lichter was a charming Marguerite, with a good voice and a pleasing presence. Laura Moore will sing the role Tuesday, Thursday and Saturday evenings and Saturday matinee. William Wolf, with an excellent basso voice, sang the role of Mephistopheles; Arthur Deane was a good Valentine; Edith Bradford was heard to advantage as Scholli; Lillian Shattuck was Martha, and Thomas J. McDonald was the Wagner.

SEASIDE AMUSEMENTS.

At Brighton Beach Music Hall this week there is an excellent bill, with Robert Hilliard in his one-act play, As a Man Rows. Kennedy and Rooney appear in a bright sketch called A Happy Medium. Maset and Masus are eccentric acrobats; Mamie Remington and her "picks" are a popular attraction; Taylor Holmes has an interesting monologue; Hawthorne and Burt are Hebrew character actors, and the Three Westons complete one of the best bills since the season started here.

Pawnee Bill at Brighton Park is still drawing great crowds and new features are constantly being added to the long list of attractions.

Over at Manhattan Beach, the east end of Coney Island, Primrose and his minstrels are entertaining every night at the Manhattan Beach Theatre.

The eruption of Vesuvius, Pain's magnificent picture of the recent events near Naples, is one of the most entertaining attractions on the island. Acrobatic features are included in the programme, and the fireworks, which continue throughout the performance, are also ample inducements without the added features.

Luna Park at the West End continues to be a stopping place for everybody who visits Coney. The Great Train Robbery attracts thousands daily. Mundy's Animal Show and the other sources of amusement do their share of business. Dreamland, where Bostock and his animals can be found, is a favorite resort these days. Its situation right on the beach makes it a cool and inviting resort. The open air vaudeville entertainment is one of the novelties this season. San Francisco is a strong attraction, and the four performances a day are well attended. Charles Crane can be found over at the educational panorama founded on Dante's Inferno, called The End of the World. Little Ruby, who appears as Beatrice, was engaged for a short season. She is one of the most graceful pantomime artists we have in this country, and is said to have been the favorite dancer at one of the late Queen Victoria's entertainments.

At Henderson's Music Hall, West Brighton, there is an excellent bill this week which includes the Red Humors, Lyan and Faye, Beanie Valdere Troupe, the Holdsworths, Four Stewart Sisters, Gregory Troupe, Zingari Troupe, Wandoozie Four, Nell and Henry, McKessick and Chadney, John R. Holte, Blanche Sharp, Burns and Flinn, and the Miller Sisters. Business last week was very good and the bill was excellent.

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ENGAGEMENTS.

Among the players whom J. Jay Shaw has engaged for the Marie Young company are: Marie Young, Ethel Jordan, Elsie Monroe, R. T. Leasing, Charles Arthur, Bob Lyons, John Lester, Harold Pomeroy, and Walter Monroe. J. P. Galtier will manage the tour, which is to open in Chicago on Aug. 26.

Nick Judels, for comedian with Catherine P. Neil.

Charles Kent, to play Mr. Adams in The Strength of the Weak next season with Florence Roberts, under the management of John Cort.

Harriet Willard, for The Volunteer Organist.

Mr. and Mrs. Harry R. A. Stafford, with Vance and Sullivan. Mr. Stafford will continue with the Hathaway Stock company, New Bedford, Mass., until the opening of the season.

Jack Raffael, re-engaged by Cohan and Harris for Little Johnny Jones.

John and Alice McDowell, for My Wife's Family.

Dorothy Lamb and Mary Holmes, to support Dan Sullivan next season.

Frank W. Smith, for The Shepherd King.

Charles Malles and Claire McDowell, for The Clansman.

Harry Rich, for The Heir to the Hoarh.

Charles Kent, with Florence Roberts.

Jack Webster, to support Maudie Peaty.

MATTERS OF FACT.

Master W. C. Fields, Jr., and twenty-three months, is the youngest possessor of a thirty-six inch Taylor trunk, which alone carries his wardrobe and a collection of valuable toys he not while abroad.

A good singer, well versed in his business, is wanted for a large scale production by "Reliable," care this office.

Florida Klingler, who as Chick May, has attracted highly flattering commendation with The County Chairman the past two seasons, is now open to offer. She will summer at West End, Conn., until Aug. 1.

Stock in the Consolidated Lithograph Company is offered for sale by H. A. Messenger, 336 West 10th Street, Erie, Pa.

Lieutenant H. G. Ames, of the Northumberland Hussars, is the youngest bandmaster in Great Britain. Lieutenant Ames and his Red Hussar band have created a furore in some of the larger cities of Europe, and are now giving a sensation in the German cities. The band of forty musicians is booked for an American tour under the direction of Edward Fox, who successfully piloted Croquet, commencing Oct. 2.

A number of Henry Arthur Jones' plays, all bearing the stamp of Broadway approval, are being offered for road production for the coming season by Selwyn and Company, 1608 Broadway.

J. Sydney Macy, stage director, and Charlotte Downing, actress, three seasons with The County Chairman, will accept engagement for stock or combination, playing week-stands only.

George C. La Grange offers special inducements to the production of The La Grange, 141 West Forty-third Street, and 600-611 West Fifty-seventh Street; also at his seaside hotel, the Hamilton, Far Rockaway, L. I., convenient for artists during seasonal period. Maryland pitches, shore and even dances and Rhode Island clam bakes are among his specialties.

The Triumph of Betty, by Tenney and Hall, which has just closed a season of thirty-seven weeks, will go out the coming season under the management of Shaw and Hall. Nellie Calahan, who two seasons ago made a hit as Maggie in Old Kentucky, will play the title role. The production will be entirely new and under the stage direction of Irving L. Hall, one of the authors, and the business management will be in the hands of L. D. Shaw, who is now booking tour.

The famous Hi Henry's Minstrels are now organizing at Elmhurst, Ind. They will present a new programme of big acts with new special scenery and electric effects.

Charles H. Bay, closed with The Heir to the Hoarh at the end of its Chicago run. Mr. Bay received flattering notice for his performance. He has not signed for the coming season.

Born.

GASKELL.—A daughter to Mr. and Mrs. W. T. Gaskell, at Chicago, on June 24.

Married.

AIKEN-GOODRICH.—Frank H. Aiken and Anna Goodrich, at New York City, on June 27.

BRIDG-DOLLERS.—Charles H. Bridg and Annie M. Dollers, at Verona, Pa., on June 28.

FRANKLIN-BEALL.—Clyde Franklin and Miss Ray Beall, on June 20, at Trinity Episcopal Church, Newark, Ohio.

HALL-LUND.—Eugene Freeman Hall and Elleanor E. Lund, on June 24, in New York City.

OTTO-FORD.—Ernest Otto and Marion Ford, in New York City, at the Little Church Around the Corner, in September, 1906.

SATTERLEE-SEVERSON.—Richard Sherwood Satterlee and Charlie Stuart Severson, at New York City, on June 21.

THIEMEYER-JOHNSTON.—Albert F. Thiemeyer and Olive Johnson, at Deadwood, S. D.

Died.

BAER.—Andrew Jackson Baer, at Washington, D. C., on June 26. Aged 78 years.

DOUGHERTY.—At Bangor, Maine, June 22, John F. Dougherty, aged 83 years.

GLAVIN.—At Boston, Mass., June 27, Joseph Glavin. KELLER.—Suddenly, at Salisbury, England, July 1, Julius Keller, hand balancer, aged 35 years.

KIRBY.—William Kirby, at Niagara-on-the-Lake, on June 23, aged 68.

LAUTENSCHLAGER.—Karl Lautenschlager, at Munich, Bavaria, on June 30.

PELHAM.—Claude D. Pelham, at Pates, Pa., on June 23, of tuberculosis.

PITNEY.—Louise Adelaide Pitney, at Cedarhurst, L. I., on June 23, aged 8 months.

ABUTMAN.—Henry Whitman, at the age of 83 years, 6 months, after a short illness, at Somer's Point, N. J.

Smokers

Rosford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.



THIS WEEK'S ATTRACTIONS.

Pastor's.

James F. Kelly and Annie Mabel Kent, Edwin Baker and company in The Bill Poster, by Porter E. Browne; Lillian Shaw, Fred Wyckoff and company, All Hunter and All; Rawls and Von Kaufman, the Monarts, Emily Jeanne and Clara Ellsworth, Demosio and Belle, Smith and Regan, Kelly and Morgan, Keene, the Juggler, and Mike Scott.

Keith and Proctor's Union Square.

Qua Edwards' School Boys and Girls, the Eight Allisons, John and Bertha Gleason and Fred Houlihan, Barry and Johnson, the Kinsons (American debut), Charles Howard, Mabel Johnson, Miles and Richard, Three Hickman Brothers, Markey and Moran, Jack and Bertha Rich, Grace Childers and her dog, and Le Dent.

Keith and Proctor's Twenty-third Street.

Edward Clarke and his Six Winning Widows, Lillian Thurgate and company in The Burglar and the Dancer, Kita-Banai Troupe, Jack Norworth, Orpheus Comedy Four, Egbert and Van Alstyne and Louise Henry, Lillian Miles and Elida Morris, Carl Herbert, and Morris and Morris (American debut).

Hammerstein's Paradise Gardens.

Machnow, Dronza, the "Talking Head" (first time in America), the Six Musical Cutties, Spook Minstrels, Lalla Reihini, Rice and Prevost, Tom Hearn, Collins and Hart, Ferreros and his dog, Camille Trio, Sharp Brothers.

New York Roof Garden.

Seeing New York, with Carrie De Mar, Al Leach and Clifton Crawford; Ned Wayburn's Rain Dancers, Salerno, Four Melvins, Sylvester, Jones, Pringle and Morrell and Marvellous Frank and Bob.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S UNION SQUARE.—Richard F. Outcault, the comic artist, whose sketches of "Buster Brown" have won for him fame and fortune, made his first vaudeville appearance here last week. An easel, on which were small sheets of paper, a few crayons, and a flow of talk concerning the alleged antics of "Buster," were the component parts of Mr. Outcault's act. In this manner a few weeks ago, after Winsor McCay, the artist who makes the "Dreams of a Welsh Rabbit" and "Nips," appeared at the Twenty-third Street Theatre, it was suggested to Mr. McCay that he might give his specialty with some patter, but it would seem, after hearing Mr. Outcault's "gags," that perhaps Mr. McCay chose the wiser course. Mr. Outcault seemed nervous and ill at ease, and kept moving about in a way that got on one's nerves. He made five or six sketches of "Buster" and "Nips," and filled in the rest of the time with good old-fashioned child stories that were supposed to be amusing. As a vaudeville entertainer Mr. Outcault was a disappointment, but there is still a chance for him if he will have an entirely new line of talk written, in which he might tell some interesting facts about the profession of cartooning, and thus interest his audience in his drawings, instead of usurping the place of the monologue comedian. Edwin Stevens appeared in a new version of his sketch, A Night Out, in which he was assisted by a very young girl billed as Miss Marshall. Mr. Stevens has changed part of his monologue into a dialogue, so that Miss Marshall has an opportunity to say a few lines and act as an audience when Mr. Stevens is doing his imitations and recitations, which are the same as before. Miss Marshall is evidently an amateur, but seems bright and intelligent. Hugh Stanton presented his perennially successful sketch, For Reform, the humor of which always makes a strong appeal, as the plot deals with a matter that goes home to almost every married man and woman, as well as those who expect to be married. Although Mr. Stanton has been doing sketches for a good many years, he having been the first actor to present a legitimate sketch in vaudeville, his work shows the same conscientious care as ever, and every line is delivered in a way that carries conviction. Florence Modena assisted Mr. Stanton and gave a clever performance of the wife who tries to reform things. James A. Kieran was seen for the first time here in a new farce written by James Horan, called The Taming of the Beast. It deals with a love affair between a rich man's son and an ex-chorus girl. The young man's father, who has a very hot temper, is referred to as a "beast," and the young woman's efforts at taming him make the basis of the plot. The old man storms and rages for a while, but the girl finally fascinates him so that he makes a declaration of love to her on his own account. His son finds him on his knees, and after that it is a very easy matter to obtain his consent to the marriage. Mr. Kieran was notably amusing in the "beast," and Thomas Kieran did a good bit of character work as the aspe-headed youth. Jennette Paterson was the young woman in the case, and was quite satisfactory in a not very exacting role. A brighter costume than the somber black dress she wore would be more in keeping with the idea of the play. Josephine Kitchen was mildly funny as an Irish servant. Two songs were introduced, "I Like Your Way," neatly sung by Miss Paterson, and "The Squaw Man," which was used as a finale by the entire cast. Raymond and Caverly had a lot of bright material and it served to help people to forget that the weather was hot. Aurie Dagwell appeared in a black gown and mortarboard cap, and opened with a medley of college songs that made a pleasing impression, as nearly all the ditties that are generally sung on straw rides were included. This was followed by "Waltz Me, Willie," and a medley of old songs. The Amorous Sisters (formerly billed as Mlle. Amorosa, assisted by Mlle. Charlotte) scored a decided hit. Charlotte did an imitation of W. C. Fields, the juggler, quite cleverly, and turned a number of good somersaults, and her sister contributed an English song in addition to her remarkable trapeze specialty, in which she dismounts her shoulder-blades several times without apparent effort. Argyo Kastros, the Greek violinist, made her biggest hit with an arrangement of "St. Patrick's Day in the Morning," that included many difficult variations. Robert Baker and Earl Meno were seen for the first time here in a new act arranged to show Mr. Baker's jumping specialty to advantage, with some good clowning and tumbling by his partner. Mr. Baker can still hold his own in the jumping and high kicking line, and his feats were warmly applauded. Tony Wilson and Miss Heloise were successful in their horizontal bar specialty with the bounding act, and the Millership Sisters con-

tributed a fair dancing number. "Alexander," a male soprano; Ed Estus, the equilibrist, and Laughlin and Cohen, comedians, were also in the bill.

Pastor's.—Elmer Tenley was the headliner and his admirers seemed quite pleased with his monologue, which he delivers in a thick brogue. Princess Pauline, the English singer, who was retained for a second week, changed two of her songs, substituting "What Money Will Do" and "Tattle Brown's Shoe" for the ditties that had not been received with much favor the week before. She retained "I've Got 'Em," and had the audience whistling it before she had finished. Joe and Nellie Doner were seen in a new sketch, called Germ Mania, in which they worked very hard with a lot of poor material. They are clever people and with an act suited to them should make good on any bill. Mr. Doner appeared at the start as an old doctor interested in the study of germs. By swallowing a few microbes taken from an actor he became possessed of a desire to play Jekyll and Hyde, and did so. The rest of the act is made up of a collection of nonsensicalities loosely strung together. The Doners need a good comedy sketch, with a consecutive plot, and when they get it they will be found among the headliners. Arthur Don and Minnie May Thompson are brisk and lively and kept the ball of fun rolling merrily. Walter Schrode and Lizzie Mulvey had an act that was made up for the most part of Charles Guyer's specialty, Mr. Schrode giving a slavish copy of almost every movement made by Guyer in his act. The programme stated that the turn included "the drunken scene and knockout dance, as done in Babes in Toyland," but everybody knows that the specialty was interpolated in that comedy by Guyer, who had been doing it in vaudeville for a long time. It is needless to say that Mr. Schrode and Miss Mulvey failed to do justice to the specialty, which is done so artistically by its originator. Belle Hathaway's baboons and monkeys proved a rare treat for the youngsters. Gray and Graham won plenty of applause in their musical act, which is played the average. Other performers, who struggled nobly against the heat handicap, were Daly and Reno, Tony and Flo Vernon, Patchen and Clifton, Max Ritter, Nagel and Adams and F. Daly Burgess and his dog "Pinnegan."

HAMMERSTEIN'S PARADISE GARDENS.—Machnow, the much heralded Russian giant, whose actual height is said to be nine feet two and one-half inches, made his first appearance here last week. He was introduced by a little man with a decided foreign accent, who told the audience of the wonderful appetite of Machnow, with many details. The curtain was finally raised, disclosing the giant seated in a chair. He stood up, and when the audience realized that he was really as large as the preliminary descriptions had made him out there was a gasp of astonishment. Machnow was dressed in a long blue coat that reached almost to his feet, and a white fur cap. His manager led him through the audience, and he shook hands with those of the able-seated occupants who cared to take the risk, and when he then went into the balcony, and by stretching his long arm managed to grasp the hands of several boys in the gallery. He then returned to the stage, and after his manager had expressed the hope that everybody was satisfied the giant disappeared. In order that the non-paying public may get no free peeps at the freak, Mr. Hammerstein has provided quarters for him in the theatre, where he will practically be a prisoner during his engagement. Rice and Prevost continued to make the laughing hit of the bill, but Tom Hearn, "the laziest juggler on earth," won his share of the comedy honors. The Six Musical Cutties, who were in their second week, played superbly. Collins and Hart were last on the bill, but nearly everybody waited to see their very funny acrobatic parody, which is full of good tricks. The Spook Minstrels continued to win favor. They were especially successful with "On the Pier at Dreamland," "The Moon Has His Eyes on You," and "Waltz Me Around Again, Willie." Lalla Reihini, who is not only a pretty woman but a clever cyclist, has a remarkably well-trained dog that goes in and out between the spokes of a single wheel upon which the fair rider encircles the stage. The two understudy assistants are clever, and the act as a whole is one of the most attractive on the bill. Beranz's Comedy Circus, Ferreros and his dog, the funny Camille Trio, and the Sharp Brothers also helped to entertain very large audiences.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—May Vokes headed the bill, presenting Charles A. Byrne's skit, A Model Maid, in which she impersonates one of those impossible but amusing servant girls that one reads of in the comic papers. Miss Vokes is a clever character actress and succeeded in winning many laughs. She was assisted by Gus Plisky, who played the part of Jack Redmond more roughly than any of his predecessors. The act is now closed with a song called "He Just Walked In, Turned Around and Walked Right Out Again," that was introduced here by Al Leach at the New York Roof Garden. Grace Cameron sang "Dolly Dimples" and other songs and also recited. Ed F. Reynard's remarkable collection of mechanical effects, as well as his talent as a ventriloquist, helped to make his act very interesting. Germany's dogs and cats amused the children immensely. Frank Bush had old and new gags on hand, and some of the aged jests went better than the more timely one. The Josselin Trio, with their effective costumes and setting, did some startling stunts. Louise Montrose and her Auto Girls sang and danced in a lively way. The Quaker City Quartette, composed of Harry Ernest, R. B. Baidien, John Healy and R. S. Carnes, scored in their Musical Blacksmiths sketch. The bill was started by Harry Young and May Melville, who do a neat and refined singing and dancing specialty.

NEW YORK ROOF GARDEN.—Seeing New York finished its fifth week, with the original cast headed by Carrie De Mar, who is gaining in popularity with every performance. Polk, Collins and the Carmen Sisters did a good banjo specialty, and the Six Provincials and Salerno continued to win approval. Ned Wayburn's Rain Dancers has proven a most attractive feature, and the Stein-Errettos were applauded for their difficult acrobatic feats. Chiquita, the midget, was a special attraction. Something happened to the mechanism of the mechanical figure, "General Shox," and it was not placed on exhibition.

ELLA SHIELDS ON A VISIT.

Ella Shields, who for the past two years has been playing in London and the English provinces, arrived in New York a few days ago and went immediately to Baltimore to visit her mother, Mrs. John Hedden, wife of the proprietor of Hedden's Casino. Miss Shields will return to England in September to resume work. She has bookings on the other side of the ocean until 1910.

NELVILLE'S NOTES FROM LONDON.

LONDON, June 13.

I have seen almost everything in London, from performing seas up, as there is not a single branch of the business that I overlook. Last night at the Cambridge, an East End music hall, I saw another "talking head"; which, in substance, and more will follow. They all do about the same thing, answering similar questions. This head is called "Mitaka," and is made up like Uncle Sam, but the other paraphernalia resembles that used for "Dronza," that will be seen at Hammerstein's this summer, where it will answer all pertinent and impertinent questions.

One of the most amusing acts on the bill was that of Walker and May, colored exponents of comedy. The male end of the team being totally blind makes it a very wonderful performance. He does singing and dancing, and there is not a moment lost, despite his affliction. When this act was playing in the West End quite a lot of space was devoted in the papers to the story of the blind performer. Harry Brown, described as a colored comedian from America, also made good with patter and song, his best contribution being "Are You Satisfied?"

At the Pavilion Music Hall "La Milla," the modern Venus, is still heavily advertised. This act is billed bigger than any act that has been to London in years, and it is well put on. Outside of the production and the make-up of the several poses shown there are many on the Continent that can duplicate "La Milla." On account of the big advertising the Holborn Empire has engaged for six weeks La Belle Lorraine, a living picture poster, and she is now heavily advertised on eight sheets as having studied for years the various statues she will impersonate this week. She is a Berliner, but is advertised as a famous Spanish beauty.

At the Hippodrome is another act on the posing order, brought over from Germany, called the Three Olympians. These are men who pose as bronze works of art, and are very clever. Their skin is covered with a preparation that makes them appear exactly like the work they represent. Their act has been copied in Germany, but the imitators, whom I saw in Vienna last season, do not come up to the originals.

The new ballet opened at the Alhambra Monday night to a packed house. There were several notable names present, including Mr. and Mrs. Longworth, who had very hearty reception from the audience, who took this opportunity of welcoming the daughter of the President of the United States on her first public appearance in London.

"L'Amour" is the title of the new ballet. The theme is of classic origin. It was written by Charles Wilson, who had it arranged from the scenario of Mrs. Hay-Ritchie. The music is by M. Francis Thomé, who has done ample justice to that part of a musical production. The action is divided into three tableaux (the sets being from the brush of E. H. Ryan), and takes place during the period immediately preceding the fall of the Assyrian Empire. The interpretation has introduced to patrons of the Alhambra Signorina Marie Bordin and Enrica Varasi, whose supreme technique shows the best work of the Milanese and Viennese schools, respectively, and Signor Alcega, who, as a ballet master, is responsible for the principal dances, and himself enacts the chief male character. Without going into detail I must say the present ballet will be a big drawing card at the Alhambra. The courteous manager, Mr. Scott, who always wears a pleasant smile, looks quite pleased with the latest offering at this beautiful theatre.

At the Palace Theatre, Shaftesbury Avenue, Rose Stahl is going strong in The Chinese Lady. An American act, called Toledo and Price, is about as clever as anything that has been seen here in their line, which is saying a good deal, as there are many contortionists nowadays. Mathews and Ashley opened last Monday night. Their act is well known in America, and I understand is a big hit over there. This is one of the acts Alfred Butt, manager of the Palace, saw personally while he was in America, and he is very clever, and if the audience ever sees through the "dope feed" idea in the act, which has to be explained on the programme, then the humor of the situations will strike the English people more forcibly than it does at present.

The Trombetas that I mentioned last week are without doubt the laughing hit of the bill, and it looks as though they will stay for a long time yet. Their act would be a bit in any part of the world. Mr. Gardener, the courteous assistant manager of the Palace Theatre, is still at his post, and his gentlemanly demeanor helps not a little to keep up the reputation of this first-class house, where the courtesy of the late Charles Morton was such a feature.

At the Holborn Empire I saw the act of the Sisters Meredith, who hail from the U. S. A., and who have just returned from the Continent, where they met with great success. Their act is full of ginger and quite an ambitious attempt for a sister act. They carry two drops and set pieces and execute six changes, beginning with two Dutch girls and finishing with two very neat boys. They showed me several contracts at a nice figure for America, to which they will sail in two weeks to open on the Keith circuit.

I notice many Continental managers in town, all on the lookout for acts that might appeal to the patrons of their houses. I met Colby, of Colby and May, and learn that he is doing remarkably well with his act, in which he is now touring the English provinces. Bosco, of Le Roy Talma and Bosco, while doing his part of the programme, which calls for all three performers to be in different parts of the house, where they execute articles from the pockets of people in the audience, the other night met with an amusing experience. He took fifteen shillings from the empty inside pocket of a man in the gallery, and the man's wife created the greatest merriment possible by becoming quite indignant and demanding from her husband that he tell her immediately where he got the money, as when he left the house that evening all he had was eighteen pence. It was with great difficulty that Bosco was allowed to depart without giving the money up to the enraged woman.

De Here, the illusionist, is making a provincial tour. He started out last week, having just returned from Paris, where he was playing at the Alhambra.

Charles Ernest Thorn, magician and illusionist of many years' standing, who has recently concluded a very successful engagement at the Casino de Paris, where he returns next year, left here to-day to commence his Continental engagements, opening at Munich. He will be seen at the Wintergarten, Berlin, next season, and has offers now to play in America, where he has performed many years ago during the time of the original Berlin show. Great Mr. Thorn proposes to include among his illusions this year one that will certainly be a puzzle. I have seen the drawings and patent rights, but cannot say more at present.

Maskefyn and Devant this season have some starters, the cleverest being the "Page upside down" and the "Tub of Diogenes." Mr. Devant, who is one of the best entertainers I have seen in his line, expects to go to America with an act at some future time, and I am sure he will make a big success.

At the London Hippodrome, which I visited last evening by courtesy of that genial gentleman and very clever press agent, Henry W. Garrick, I saw Staley and Berbeck in their new act. They have added many new effects and are making their usual success. James Jee is also on the bill with his clever wire act. Morton and Elliott, paper tapers, certainly tear paper to great advantage, and please the audience.

Inaud, that marvel of mental calculation, who is well known in America, occupies a prominent position on the bill. His work places him high above all acts of his order. "Master Link," a chimpanzee on the Consul order, is advertised as being able to write his own name, and specimens of his actual signature are displayed on the wall on huge posters. He failed to attempt anything of the sort when I saw him. Nor was there any remark made about it during the performance. To be able to train a monkey

JULIAN EITINGS.



Photo by White, N. Y.

Above is a picture of Julian Eitings, the American impersonator, as he appears when made up for the stage. A few weeks ago Mr. Eitings was seen at a New York theatre by Alfred Butt, manager of the Palace Theatre, London, and was immediately engaged. His London debut was most successful and the entire press hailed him as one of the most artistic performers in his line ever seen in the British metropolis. The news of his hit soon spread over Europe, and the Continental managers have made him offers which, if accepted, will keep him away from his native land for a long time to come.

To write his name would certainly be a great feat. In Mexico and other countries I have visited if such a thing were advertised it would have to be done or the money returned for admission that was paid for the purpose of seeing it done, or the trainer would have to satisfy the audience with some "bluff" at having it done. The Flood, that concludes the entertainment, calls into use all the resources of the Hippodrome. The display is very effective and reflects great credit on the producers. I infer that Mr. Parker and a big hand in its production, and he is a man of great ability in this line.

Among the many Americans I observe in London are Jordan and Harvey, playing at the Pavilion; Cooke and Rother, Barton, of Barton and Ashley; Gilbert Girard, animal imitator, and many others.

Motogiri will leave London June 23, to open at the Orpheum Theatre, Karlsruhe, Austria, July 1, where she will remain one month as the feature attraction of that renowned and fashionable resort. The King of England and many other notables pay this summer resort annual visits.

FREDERIC MELVILLE.

FOREIGN ACTS COMING.

There was a time, not so very long ago, when the average burlesque company was made up of a few very scruffy comedians, a sister act with foghorn voices, a third-rate comedy acrobatic team, a monologist with mildewed gags and vulgar parodies, and about twenty beefy women, whose business it was to wear pink tights and keep as much in evidence as possible. That sort of "entertainment" that seemed good enough for even the leading houses devoted to burlesque is now happily a thing of the past, except perhaps in the new hamlets of the wildest part of the Wild West, where they are glad to get any sort of a "show."

A change has come over the burlesque business during the past season or two, and the managers have found that it pays better to give clean entertainments with clever people than to present the bald, uncouth performances of the old days.

The improvement has been so marked that European agents have no difficulty in getting well-known performers to come over here to play in the burlesque houses. The seasons average forty weeks, the salaries are liberal and the "jumps" are easy. For the coming season there will be unusual activity in the line of importing acts. Walter J. Plimmer, who attends to the engagements for the Empire Circuit, has made arrangements for placing a number of high-salaried European artists with the companies he represents. He has booked Mme. Luba de Serona and her animals with Sam Devere; La Belle Morena with the Merry Maidens; the Arizona Troupe with the City Sports; Kardock, the hand-cuff man, and the Six Wahlfelds with the Brigidiers; Les Sprays with the Merry-makers; the Four Leigh Sisters with the Empire Burlesquers, and the Eight Blue Belles and the Blim Sisters with the Dainty Farce Burlesquers. There are more to come, but this list shows that the burlesque managers are very much alive on the question of giving their patrons full value for their money.

RINGLINGS' TENT WRECKED.

On Thursday afternoon last, while a performance of Ringling Brothers' Circus was in progress at Aurora, Ill., a severe storm ripped the tent, causing it to collapse and fall upon the fifteen thousand persons who made up the audience. The big elephant act, that employs forty animals, was in progress when the tent fell, and it is needless to say that a panic resulted. Considering the large number of people present, the fatalities and casualties were very few. Matthew Bury, a cripple, was killed by a falling tent pole, and Matthew Cross, of Geneva, died of heart disease while running away from the scene of the disaster. The performers injured are J. Abel, whose hip was dislocated, and John Kehoe, whose shoulder was put out of joint. The three rings were filled with elephants when the storm struck the tent, and the animals became wildly excited. Their keepers, however, never lost their nerve, and by almost superhuman efforts managed to prevent the beasts from injuring the spectators. When the wind was at its height the top of the tent bulged out, and the guy ropes holding it parted. Then the big center pole split two feet from the top of the tent, and within a few seconds the big sheet of canvas dropped, enveloping the audience, performers and animals in its folds.

EVERHART'S MONKEYS.

Everhart, the hoop-roller, has developed a fad that keeps him in hot water most of the time. He is collecting monkeys, and on his travels through Europe he is accompanied by five lively little specimens that need constant attention. In age they average two and a half years, and all of them learn tricks very quickly. Everhart spends hours every day with his pets, and is never more pleased than when one of them succeeds in doing something new. They are not used in Everhart's stage performance, but are kept simply for his amusement. He will return to America in the Fall and will bring his pets with him. During July Everhart will be at La Cerna and Geneva, and will spend the month of August and half of September at the Margery Theatre, Paris.

HOWARD COOKE.



Above is a picture of Master Howard Cooke, the bright little son of Mr. and Mrs. Cooke, professionally known as Cooke and Miss Rothert, the American comedy duo, who have been abroad for several years amusing the patrons of the leading music halls of England and Continental Europe. Master Cooke travels with his parents wherever they go, and has picked up a smattering of every language spoken on the other side of the ocean. His father and mother are very proud of him and will soon place him in a good school, where he will begin to absorb knowledge that will be useful to him later on in life. He will not be trained for the stage unless he shows uncommon talent in that direction.

SMALL CIRCUSES MAY BE MERGED.

The Bangor, Me., News of Wednesday last contained an interview with Colonel W. E. Ferguson, of Pittsburgh, who is stopping in Bangor for the purpose of attending to some business in connection with a proposed merger of nine or ten of the smaller circuits into one big organization, with a capital of \$1,000,000. Colonel Ferguson is quoted as saying: "The smaller circuits are finding it harder and harder to compete with the big fellows, and the public demands so much that the smaller shows are finding it necessary to combine if they wish to stay in the business. Railroad rates are high, and circus trains, because they block the ordinary traffic to some extent, are not accorded the best facilities for traveling, and a great deal of money can be saved and a better show given by the combining of several of the first class of the smaller shows. Combination is the trend of modern business. Operating expenses are lessened and more money can be made by one big show than by a dozen small ones in competition. Several shows have already come into the merger conditionally on others coming in, and the prospects for the consolidation are excellent. If the merger is successful street parades will be a feature. The merger would be an Eastern show and would exhibit principally in the East. One of the innovations which the backers of the merger have under consideration is the using of freight automobiles of three ton capacity to transport the heavy freight, such as canvas, tent poles and other things. The advantage of this would be the quicker transportation of the circus, enabling it to reach towns to which the railroad facilities are not sufficient to transport several trains. Some roads do not give circus trains good service, and the Erie refuses to haul circus trains on account of the blocking of their roads to regular traffic. For this reason good territory is not played."

BAILEY HEARING POSTPONED.

The hearing in the contest over the will of the late James A. Bailey, which was to have begun at the office of Surrogate Silksman in White Plains, N. Y., on Saturday, was indefinitely postponed by the Surrogate, who positively refused to hear the case, owing to the fact that one of the contestants had made an effort to secure the services of his (Silksman's) law partner to fight the case. The fact that Silksman's partner refused to take up the case did not alter the determination of the Surrogate, who seemed very much incensed. He has been Surrogate of Westchester County for twelve years, and this is the first time that he has refused to hear a case. When asked who would try the case he said, "I do not know; I go out of office Jan. 1, and perhaps my successor will attend to it." Before the Surrogate made his ruling a motion was introduced to have a commission appointed to determine Mr. Bailey's mental condition in 1885, when the will was executed. Counsel for the contestants asked permission to obtain the evidence of certain witnesses, including William J. Becker, of Detroit, who is said to have been a close friend of Mr. Bailey for years. It is alleged that after the will was drawn Mr. Bailey went to a sanatorium in France to be treated for a nervous disorder. It is said that the contestants' lawyers will request that a temporary administrator be appointed pending the hearing of the case.

BURLESQUE MANAGERS MEET.

The annual drawing for the routing of the companies controlled by the Eastern burlesque "wheel," was held in the offices of Hyde and Behman in Brooklyn on Thursday morning last. George J. Kraus was not present, nor was Sullivan and Kraus represented, but the Dewey and Gotham Theatres were drawn for just as though Mr. Kraus had not joined forces with the Empire Circuit. It is more than likely that the managers who have drawn these houses will report for business on the dates allotted them, and that the companies will either have to rest or play other theatres that may be secured by the Eastern people before next season. At any rate, a big legal war will result, which will be fought bitterly on both sides. At the meeting there were thirty-two houses represented and the same number of companies. A season of thirty-nine weeks has been arranged, so that several of the companies will play return dates toward the close of the season. The annual drawing for the Empire circuit dates will take place this week, at the Knickerbocker Theatre Building.

LEW DOCKSTADER'S NEW COMPANY.

Lew Dockstadter has completed the engagements for his minstrel company for the coming season. Among the comedians are Neil O'Brien, Eddie Leonard, John King, John Dove and the Foley Brothers. The singers include Manuel Romaine, Mat Keefe and Rees V. Frosner. The company will number sixty-five persons, not including the working stage staff of ten men, who will handle the big new scenic production.

JULIE KELLER KILLED.

Julie Keller, the well-known hand-balancer, was instantly killed early on Sunday morning at Salisbury, England, in the wreck of the train carrying the passengers of the steamer New York from Plymouth to London. Keller, who had been sailing engagements in America during the past season, was on his way to London to join his wife, to whom he had telegraphed from Plymouth of his safe arrival in England. Keller was about thirty-five years of age and had been a prominent vaudeville performer for many years. His legs were completely paralyzed in his youth, and he began to practice acrobatic tricks on his hands, becoming so proficient that his services were in constant demand on both sides of the ocean. His best trick was dancing a jig on his hands, using two blocks of wood to which sandpaper was attached. He also walked up and down steps and could walk a tight-rope and make sensational jumps from high tables, always in an upside-down position.

NEW HOUSE IN MILWAUKEE.

Plans have been prepared by Kirchoff and Rose, architects, of Milwaukee, for the conversion of the big commercial building on Grand Avenue, between Second and Third Streets, now occupied by a clothing company, into a vaudeville theatre, which will be ready for opening in the fall. The work will cost about \$80,000. The property is owned by the Schlitz Brewing Company, but Kohl and Castle are said to be the principal backers of the new enterprise. The plans for the house have not been definitely accepted as yet, and it is said that conferences are being held with a view to building an entirely new theatre on the site selected, instead of remodeling the old building. If this is done, \$600,000 will be expended, and the theatre will not be opened until next year.

METROPOLIS ROOF OPENED.

The new roof-garden on top of the Metropolis Theatre was opened Saturday evening, under the management of Hurlitz and Seamon. The resort is called "Old Heidelberg in the Air," and a very successful attempt has been made to reproduce one of the well-known resorts of the German college town. The opening bill included Billy B. Clifford, the Grand Opera Trio, Gertie Reynolds and company, Klein, Ott Brothers and Nicholson, Countess Olga Rossi and others. Owing to the severe storm that came up shortly after the performance began, the audience and performers were obliged to retire to the theatre, where the entertainment was finished. As this is a genuine open-air roof-garden, the management will be obliged to give the performance in the theatre whenever the weather is unfavorable.

PHILIP F. NASH HURT.

Philip F. Nash, who is one of the busiest men in the Keith-Proctor booking office, and whose services are particularly valuable just now, is laid up at his residence in this city as the result of an accident on Wednesday last, when he was thrown from a trolley car. The surgeon who attended Mr. Nash found that one of the bones in his right foot was broken, and the injury, while not serious, will prevent him from attending to business at his office for some time. He will not remain inactive, however, as he will keep in close touch with his business by telephone and messenger, so that the immense work of booking the houses of the merger will not be seriously interfered with.

HAPPYLAND OPENED.

Happyland, the new amusement resort at South Beach, Staten Island, was opened on Saturday. It covers fifteen acres and the attractions include all of the most popular devices for catching the dimes and nickels of the public. The builders were behind hand with the finishing touches, and it was found impossible to present Bolemy Kinsky's spectacle, "The Carnival in Venice," as it may be several days before the stage will be ready for the entertainment, that is said to be planned on a large scale. There were 10,000 persons present at the opening and the place promises to be popular.

POLP'S PLANS IN WATERBURY.

S. Z. Polp has secured a long lease of the Jacques Theatre, in Waterbury, Conn., and will spend at least \$10,000 in improvements before opening it next season. Another Louisa Ames Jacques, the widow of the former proprietor, made it a condition of the lease that the name of the house will not be changed. Mr. Polp is also said to be seriously considering the erection of a new theatre on the property in the rear of his present theatre on Main Street. If he decides to build the house, it will be used for legitimate attractions.

CLARA THROPP COMING IN.

Clara Thropp, the well-known comedienne, will make her first appearance in vaudeville shortly under the management of James O. Barrows, in a comic opera called Betsy Ross, the music of which is now being composed by Cassius Freeman, composer of Mamzelle Champagne. The cast will include five people and rehearsals will begin in a few days.

BABY BEAR CHRISTENED.

Mundy's whole menagerie enjoyed a special feast prepared for them on the occasion of the christening of a Siberian bear, born at Luna Park, May 12. The little cub was named Luna, and Fred Thompson held the animal while William Dundy performed the ceremony.

VAUDEVILLE JOTTINGS.

A new amusement resort, called Gals Park, was opened last week at North Beach, L. I.

Waldo Whipple, who met with big success last season in Buster Brown as Rocky, the tramp, is playing the New England parks with a new black-face act.

R. Dudley Scott informs Tam Minton that on June 15 he opened a new vaudeville theatre at St. Cloud, Minn. The bill for June 25-30 was Harry Barton, Mildred Hurt, Harry Russell, Scott and Scott, and Winifred Cameron. Last season Mr. Scott played in At Cripple Creek, which closed at the Thalia Theatre June 2.

Edwards Davis writes to Tam Minton contradicting the statement that he is to star under the management of the Greve Litho. Co. in his play, "The Unmaking." Mr. Davis expects to remain in the theatre as long as his present success continues. It was also rumored that John Griffith was to replace Mr. Davis in the sketch but Mr. Davis declares this rumor is as unfounded as the other one.

Louis Hallett, of New York, known through Hallett's Theatrical Exchange, who was obliged to go to Denver a year ago for his health, has fully recovered. After a three months' lecture tour Mr. Hallett is now playing vaudeville and is en route East. With Bessie Wright, a vocalist of much merit, Mr. Hallett is presenting two playlets, "Their First Quarrel" and "An Old Maid's Wooing."

W. S. Butterfield, of Battle Creek, Mich., has just closed a lease with L. T. Bennett for the City Opera House at Port Huron, Mich. This makes five theatres under his control and by July 1 contracts will have been closed for another, which will give him six theatres in Michigan for vaudeville. The Battle Creek house closed its season June 30, while the house in Kalamazoo will stay open until July 2. On account of the rainy weather and lateness of the summer business in Battle Creek and Kalamazoo has continued uniformly good.

Harry Butler and co., presenting Edward McWade's sketch, "A Matrimonial Exchange," had a splendid success in the parks through the Middle West. The act has made a big hit, and, notwithstanding the heavy rains, business has been exceptionally good.

George Neville and co. produced a new sketch at Keith's Theatre, Philadelphia, June 20, entitled "Marion's Santa Claus," and it made such a favorable impression that it was kept on for the remainder of the week.

Voickel and Nolan, managers of the Bandy Dixie Minstrels, have offered a prize of \$1,000 for a composition song to Foster's "My Old Kentucky Home."

They have sent out postal cards containing an extract from a speech made by Henry Watterson on the occasion of the Kentuckyans' reunion at Louisville, June 16, and the song is to be written on the sentiment expressed in the extract.

Edwin Baker and co. have been engaged as a special feature at Tony Pastor's this week in Porter Emerson Brown's new sketch, "The Bill Poster."

Stella Hammerstein, a daughter of Oscar Hammerstein, and H. J. Ford appeared at the Palace Theatre, last week, in a sketch called "The Lady Butler," by Charles Brookfield.

For the latter part of last week a vaudeville bill was offered at the West End Theatre, including Shepard's moving pictures, "Friend and Downing," Ethel Clifton and co., Sully and Emmett, and Josephine Davis.

The very warm weather of last week proved too much for Lilla Schell, and on Thursday night she fainted at the close of her act at Hammerstein's. Her turn entails a good deal of hard work, and this fact, with the atmospheric conditions, brought on a temporary collapse.

George Brann will have an easy route next season. He has arranged his time so that he will remain for two or more consecutive weeks at each house he plays, making a complete change of acts and songs each week.

Marie Walworth will return to vaudeville this month at Keith and Proctor's Twenty-third Street Theatre in a sketch called "Our Baby," written by Mrs. Frank Tannehill. She will be assisted by Frank Sheridan.

A few days ago twenty men who were formerly members of the disbanded Col. Johnson's Minstrels arrived in Nashville in a dejected state. Their gloom did not last very long, however, for some enterprising business man, Nashville, immediately proceeded to reorganize the co., and preparations have been made to send it on the road shortly under canvas.

It is reported that the Marvin Theatre, in Findlay, O., will be conducted as a vaudeville house next season, and will be housed through the Keith offices in New York.

The Girl and the Handicap, a one-act play, by Mrs. Jean Parlane Clark, the short-story writer, was given a trial performance at Keith's and Proctor's 120th Street Theatre on Sunday. The cast included Isabelle D'Armon, in "The Girl and the Handicap."

It is possible that Albany may have a new burlesque theatre next season. Pending the erection of the new house the co., visiting Albany will continue to play the Gaity, which is booked this season by the Elmwood Theatre.

Major Gordon W. Little, better known as "Pawnee Bill," says that he has received an offer to give his Wild West exhibition at the New York Hippodrome next season. Major Little refused to give the name of the man who made the offer, but declared that the man has an excellent chance of becoming the new manager of the big playhouse.

Jolly and Wild, who do a comedy piano specialty, owing to their success at Manager Russell's Park, Great Barrington, Mass., last week, have been re-engaged for this week.

Lorette, the original dancing juggler, has finished five weeks of park work in Pennsylvania and New Jersey and is in his second week as a vaudeville feature at the Steel Pier, Atlantic City, N. J.

The members of the Comedy Club, which is made up of vaudeville headliners who do sketches, had a meeting last week and decided to secure a permanent clubhouse.

Julius F. Witmark, who has been a sufferer from rheumatism for some time, was thrown from a trolley car last week and badly injured.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Majestic bill this week: Valerie Berger and co., William Rock, Grace Kelly and girls, Lew Haskins, warder at the Marimilian, Fuller, Rose and co., Stanley and Leonard, Dixon Brothers, Redford and Winchester, Murray Sisters, Fisher and Johnson, Colton and Darrow, and Valerie Berger and co. The bill for the week of June 25-30: Valerie Berger and co., Stanley and Leonard, Dixon Brothers, Redford and Winchester, Murray Sisters, Fisher and Johnson, Colton and Darrow, and Valerie Berger and co. The bill for the week of June 25-30: Valerie Berger and co., Stanley and Leonard, Dixon Brothers, Redford and Winchester, Murray Sisters, Fisher and Johnson, Colton and Darrow, and Valerie Berger and co.

PHILADELPHIA, PA.—Keith's New Theatre, week Marie Walworth and co., "The Girl and the Handicap," and Herbert, Arie Dagwell, Bedal and Arthur, Carroll and Baker, Fields and Wolley, Gertrude Gebert, White and Simmons, Alexis and Schall, Columbus and Ford, and De Loria, "The Girl and the Handicap," and Lassar Brothers. The patronage continues large, as this is the only first-class house open. Trocadero: Summer season closed June 30. The house will now be turned over to the builders. New lobby, increased seating capacity and practically a new theatre will result. Manager Fred Wilson can justly feel proud of his very successful season. Bill: Stock burlesque men with favor. Adams and George, Edna Daverport, Kennedy and Wilkin, Wetzel, and Joseph E. Watson the olio favorites. Lyceum: Stock under the title of the American Beauties Burlesques the attraction. Fannie Everett and Edward Everett, John Coyle, Billy Collins, Cain Evers, Mabel Emerson, Alice Lee, May Butts, Lillian Lippman, and Anna Montiel in olio and sketches. The hot weather of the past week greatly interfered with the patronage at the burlesque houses. **WHEELING, W. VA.**—In the bill at Keith's this week, together with the Faddies, are Edwin Stevens and Miss Marshall, Emma Caron, Julie Ring, Buch Brothers, Palfrey and Hoelzer, O'Loughlin and Cohen, Jack Wilson Trio, Alexander, Delmore and Onelda, and Forman and West. The burlesque for the stock co. at the Palace this week are The Birthday Party and Sam Bass. The olio are the Golden Gate Quartette, Leonard Kane, and Freeman and Phelps. The bill for the week of June 25-30: Edwin Stevens and Miss Marshall, Emma Caron, Julie Ring, Buch Brothers, Palfrey and Hoelzer, O'Loughlin and Cohen, Jack Wilson Trio, Alexander, Delmore and Onelda, and Forman and West. 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 Schubert Quartette—Avon Park, Youngstown, O. 1.
 Schwartz, Flora—Fairbanks, Indianapolis, 2-7.
 Scott, Mike—Pastor's, N. Y. 2-7.
 Sears—Hanna Park, Grand Rapids, Mich.—Indefinite.
 Selbail, Lalla—Hammerstein's Roof, N. Y. June 11.
 Seymour and Dupree—Tivoli, Sydney, N. S. June 10.
 July 24.
 Shyne, Blanche—Henderson's, Coney Island, 2-7.
 Sharp Bros.—Hammerstein's Roof, N. Y. June 25-7.
 Shaw, Lillian—Pastor's, N. Y. 2-7.
 Shedd Bros.—Shady Side Park, Balt., June 25-7.
 Simmons and White—Keith's, Phila., 2-7.
 Simms and Conrad—Keith's, Cleveland, 2-7.
 Stanley and Newman—White City, Milwaukee, 1-7.
 Slapinski, Mme.—Forest Park, Kansas City, Mo., 1-7.
 Sloan, Blanche—Forest Park, Kansas City, Mo., 1-7.
 Smirg and Kessner—Temple, Detroit, 2-7. Shows
 Buffalo, 9-14.
 Smith and Hogan—Pastor's, N. Y. 2-7.
 Spedden and Falge—Stone City O. H., Bedford, Ind.
 1-7.
 Spook Minstrels—Hammerstein's, N. Y. June 18-7.
 Sprague and Mack—Dwelling's, Lozanoport, Ind., 2-7.
 Stahl, Rose—Palace, London, Eng.—Indefinite.
 Stanley and Allison—Bison, Marinette, Wis., 2-7.
 Stanley and Leonard—Maj., Chgo., 2-7.
 Steiner and Wilson—Shea's, Buffalo, 2-7. Keith's
 Phila., 9-14.
 Steiner and Appel—Collin's Garden, Columbus, O.
 1-7.
 Stewart and Raymond—White City, Syracuse, N. Y.
 2-7.
 Stewart Sisters—Henderson's, Coney Island, 2-7.
 Shyne and Evans—Moore's, Portland, Me., 2-7. Keith's
 Phila., 9-14.
 St. John and La Ferre—Farm, Toledo, 1-7. Ohio
 Tenny Park, Columbus, 9-14.
 Stevens, Edwin—Keith's, Boston, 2-7. Keith's, Phila.
 11-14.
 Sunny South—Paragon Park, Nantasket, Boston—
 definite.
 Swan and Burnhard—Grand, Pittsburgh, 2-7.
 Swan, Olive—Hillside Park, Newark, N. J.—Indefinite.
 Swikards, The—Monroe Park, Toronto, 2-7.
 Swor Brothers—Olympic, Chgo., 2-7.
 Symonds, Jack—Park, Bridgeton, N. J. 2-7.
 Sylvester, Jones, Fringle and Morrell—New York Th.
 Roof, 2-7.
 Tanna—Lake Park, Kingston, Ont., 2-7.
 Tannenbaum Troupe—Havana, Cuba—Indefinite.
 Teal, Raymond—East End, Memphis, Tenn., 1-7.
 Thorne and Holdsworth—Minequa Park, Pueblo, O.
 2-14.
 Thorne, Mr. and Mrs. Harry—Freebody Park, Newpe
 R. I., 2-7.
 Threlkeld and Wicks—Grand, Hamilton, O., 2-7.
 Star, Muncie, Ind., 9-14.
 Thurgate, Lillian—Proctor's 22d St., 2-7.
 Thurston—Calcutta, India, 1-31.
 Todd, Judge Family—Grand, Pittsburgh, 2-7.
 Tomkins, William—Olympic, Chgo., 2-8.
 Toys, Musical—Fairview Park, Dayton, O., 2-7.
 Transatlantic Four—Valley, Syracuse, N. Y. 2-7.
 Tremblours, Three—Spring Grove Park, Springs
 O., 1-7. Fairview Park, Dayton, O., 9-14.
 Valdere Troupe—Henderson's, Coney Island, 2-7.
 Valvone Bros.—Valley, Syracuse, N. Y. 2-7.
 Van Abtney and Henry—Proctor's 22d St., 2-7.
 Van Goffe and Cottry—O. H., Mayfield, Ky., 3-7.
 Walcott, Marie—Keith's, Phila., 2-7.
 Wakefield, Willis Holt—Proctor's, Albany, N. Y. 1-7.
 Waldorf and Mondes—Oakwood Park, Pittsburgh.
 Walters and Prouty—Newport, R. I. 2-7.
 Welsh, Charles and Jennie—Crystal, Frankfort, Ky.
 June 18-7.

Walton, The Union, Winthrop, Mass. 2-7.
 Wagoner, Four-Hundred, Coney Island, 2-7.
 Ward, Chase, B. Athletic Park, Buffalo, 2-7.
 Warren and Brockway—Lake Michigan Park, Muskegon, Mich. 1-7. Robinson's, Ft. Wayne, Ind. 9-14.
 Warren and Howard—Irwin, Gosport, Ind. 1-7.
 Washington Trio—Olympic, Chicago, 2-7.
 Webb, Harry L.—People's Park, Leavenworth, Kan. 3-7.
 Welch, Ben—Park Rayonne, N. J. 2-7.
 Westcott, Eva—Bay City, Mich. 2-7.
 Weston, Three—Brighton Beach, N. Y. 2-7.
 Whipple, Waldo—Lake Chauncey, Westboro, Mass. 2-7.
 White, Lake—Wachusett, Gardner, Mass. 9-14.
 White, Lee—Valley, Syracuse, N. Y. 2-7.
 Whitely, Arthur—Moore's, Portland, Me. 2-7.
 Wickoff, Baby—Lakeside Park, Dayton, O. 2-7.
 Wightman, Allen—Sunnyside Park, Chicago, 1-7.
 WILDER, MARSHALL, F.—Ketch's, N. Y. 9-14.
 Williams and Dornody—Park, Syracuse, N. J. 2-7.
 Williams and Pullman—A. and S. Boston 2-7.
 Willis, Nat M.—Savoy, Atlantic City, N. J. 2-7.
 Wilson, Jack—Music Hall, Brighton Beach, N. Y. 2-7.
 Wilson Brothers—Forest Park, Kansas City, Mo. 1-7.
 Winchman's Bears—Al-Tro Park, Albany, N. Y. 2-7.
 Winter and Hughes—Fairview Park, Dayton, O. 2-7.
 Wixon and Eaton—Sunnyside Park, Chicago, 1-7.
 Wolf and Sedell—Four Mile Creek, Erie, Pa. 2-7.
 Wolf Brothers—Renwick Park, Ithaca, N. Y. 2-7.
 Woodford and Mariboro—Grand, Findlay, O. 2-7.
 Woodford and Mariboro—Grand, Findlay, O. 2-7.
 Wordette, Estelle—Temple, Detroit, 2-7.
 World and Kingston—Sunnyside Park, Chicago, 1-7.
 Fostine Ferry, Louisville, 9-14.
 Wrona, Two—Orphe, Springfield, O. 2-7.
 Wrecked, Fred—Pastor's, N. Y. 2-7.
 Teager, Edward C.—Crystal, Redlands, Mo. 1-7.
 Teager and Teager—Palace, London, Eng. June 4-July 28.
 Teoman, George—Hippodrome, Prince, 1-7.
 York Four—Electric Park, Newark, N. J. 2-7.
 Young, Ted—Orphe, Portsmouth, O. 2-7.
SANCTUS, THE MYSTERIOUS—Ocean View, Norfolk, Va. 2-7.
 Senn, Jordan and Senn—Phila, Cape Town, S. A.—in-
 definite.
 Singers' Troupe—Henderson's, Coney Island, 1-7.
 Siska and King—Orphe, Prince, June 25-7, Orphe, Los Angeles, 9-14.
 Zschoulschke—Empire, Oklahoma, Okla. 2-7.

ENGAGEMENTS.

Helen Jones, for The Dairy Farm.
 Anthony Andre, for the title-role in The Black Crook. Summer; for The Prince of India company next season.
 Marjette Stuart, by Edward R. Salter, to be featured in the Western A Mad Love company; Irene Mearns and Ida Lawrence, for the Ikey and Akey company.
 Lorena Atwood, with Wright Lorimer, to be leading woman in The Shepherd King.
 Gramme Romine, by Henry W. Savage, for The Stolen Story.
 William Bramwell, through Bellows and Gregory, to play "leads" with the stock company at the Chicago Opera House.
 Bella Miller, second season with Sleeping Beauty and the Beast, for part of the Fairy Queen.
 Edith Arnold, for the part of the Witch, with Sleeping Beauty and the Beast.
 The following people have been engaged by Gordon and Bennett for the coming season: Managers, Colonel C. W. Roberts, E. T. Watson, Garvin Gilmaner, Fred Miller, Henry M. Blackaller, Le Conte, and Fleisher; advance agents, Phil Alexander, Henry Rice, Lulu Poole, Harvey Wilson, J. H. Phillips, Frank Lea, and Robert McDonald; players: Frank De Camp, Rex De Rossett, Ray Binder, Eunice Murdoch, Jessie McDonald, Hazel Rice, Bert Ayers, Harry Hoyt, Ollie Robertson, Harry Humphrey, Alfred Howland, R. H. Herman, Dick Bonanno, Miss Frisco, Lulu Humphrey, Marie Van Tassel, Logan Venters, May Fitzgerald, Bertha Graham, Jessie Beal, Loretta DeKat, Fairy Plumb, Willard Foster, H. W. Hammett, Dick Cregan, Phil Barnard, Fred James, O. Roberts, Alan Stanchfield, True Powers, Barbara Swager, Arthur Cook, Jerry Taylor, Felix Pantun, Harry Arnold, Anna Foster, and Meta Cregan.

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The Mascottes, a team of children who sing and dance in very entertaining style, write to Stern's professional manager as follows: "We are making a terrific hit at the Family Theatre with 'I'm Up in the Air About Mary,' and everybody in town is whistling the song. Please send us at once your latest hit, 'Waita Me, Bill.' We see that it is written by Burt, who wrote 'Milo,' and if so we are sure it is the original song that we want and hear so much about."

Mod Nye and his girls are rehearsing "Crocodile Isle" and will use it on the Eastern circuits this season.

Dudley, Cheslyn and Burns are meeting with success. Miss Cheslyn has recently added a new song to the act, which she writes to the New York Music Publishing House, is one of the biggest hits she ever had. "Farwell, So Long Good-bye," is the title of the song, by Thurland Chaffaw.

Charles H. Acker and Marty Woodworth Gilday, well-known travesty stars, recently selected a new repertoire of songs at the Stern professional parlors, which they are confident will make good in their act. The numbers referred to are "Indiana Along Broadway," introduced by Sam Bernard; "And the World Goes On," introduced by Raymond Hitchcock, and "Milo," introduced by Julie McCree.

Nellie Beaumont made a special feature of Drislane and Morse's new song, "Keep on the Sunny Side," at Keith and Proctor's Twenty-third Street Theatre recently.

Gorton's Minstrels, who open their season July 28, will use "Dearie," "I Like Your Way," "I'll Keep a Warm Spot in My Heart for You," and "After They Gather the Hay."

Howard and Howard and Jackson and Hoon make a special feature of Drislane and Morse's new march ballad, "The Good Old U. S. A."

Arlington and Delmore have just signed with Hurlig and Seamon for two years for Me, Him and I. Miss Delmore is at present playing dates and singing the rustic ballad, "Since Nellie Went Away."

Mills and Morris will make a special feature of "Crocodile Isle" and "Oh, What a Night to Spoon."

From Boston comes the news that at the enjoyable "Pops" concerts no music is better appreciated than the selections from Victor Herbert's works. They are always new and are welcomed on any programme. Babes in Toyland and It Happened in Nordland are especially popular.

John J. Nestor (the little man with the big voice) has closed a contract whereby he is to sing "The Good Old U. S. A.," "Keep on the Sunny Side," and "Crocodile Isle" in the New York public parks, assisted by the big brass bands.

The novelty rolling-chair song by Williams and Van Alstyne continues to win favor. The new slides posed on the boardwalk at Atlantic City have created much favorable comment.

Two songs published by Leo Feist, "Can't You See I'm Lonely" and "Good-bye, Glory," are the feature numbers in many headline acts.

GOSSIP.

Walter M. Leslie has been engaged by Gus Hill to pilot McFadden's Flints next season.

Drew Morton is to be stage-manager for Forough's Theatre, Philadelphia, next season.

Charlotte Lambert, who was so successful as Mrs. Mulholland in The Duke of Killarney last season, has been engaged by Louis James for his special production of Merry Wives of Windsor.

The Theatre Magazine for July has an illustrated interview with Richard Mansfield. Another important article gives some account of the men who make a specialty of putting on plays; an article on the recent tour of Sarah Bernhardt, with a double page picture showing her open-air performance of Phedre in the Greek theatre at Berkeley, Cal. Robert Edson writes of his stage beginnings, and there is an illustrated article describing the recent performance of the Agamemnon of Eschylus at Harvard. Among the exotic shows which New York has to offer the theatre-goer are the curious Marionette performances of Little Italy. An account is given of these miniature stages. The plays and influence of the late Henrik Ibsen are discussed, and there is also a full account of the two subsidised theatres of which Chicago will boast at the opening of next season. There is also an article describing the remarkable personality of Anna Bishop, a singer well known twenty years ago, who is supposed to have been the original from which Du Maurier got his idea of Tribby. The pictures in this number include a colored full-page portrait of Richard Mansfield as Ben Brummel, portraits of Louis James as Falschaff, Mary Van Buren, Harry Woodruff, Francis Starr, Rose Stahl, Ben Teal, George Marion, Eugene Presbury, Julia Marlowe, Julian Mitchell, Edwin Milton Royle, Arnold Daly, Mrs. Pike, Florence Rockwell, Ruth St. Denis and others.

John S. Duss, the bandmaster, must stand trial in the \$20,000 suit brought against him by Edward de Bunske for failure to carry out his contract, made in 1903, for a five weeks' concert tour.

The marriage of Charles Garrison McDonald, treasurer of the Van Curler Opera House, Schenectady, N. Y., and Mary Regina McCroce, daughter of John McCroce, owner of the Evening Star, of that city, took place at St. John's Roman Catholic Church, on June 26. The ceremony was performed by the Right Rev. John L. Reilly, pastor of the church, assisted by Bishop Thomas M. Burke, of Albany. The bride was attended by Louise O'Brien, of Albany, while the groom was attended by his brother, Austin McDonald. The ushers were William J. Marlette, dramatic editor of the Evening Star; Grant R. Dent, dramatic editor of the Daily Union; Dr. John McCroce, W. F. McDonald, and John Riley. After the ceremony the couple left for a trip through the Eastern States.

Marion Ford, of Jamaica Plain, Mass., a member of the company supporting Harry Bulger in The Man from Now at the Tremont Theatre, has announced her marriage to Ernest Otto, a well-known Bostonian. Mr. and Mrs. Otto were married last September in New York city at the Little Church Around the Corner.

Jack Webster, who is appearing with George Cohan in The Governor's Son, is to play the leading juvenile role next season in The Illusion of Beatrice, the new comedy by Martha Morton, which is to serve Maud Fealy as her "starring" vehicle, under the management of John Cort.

Mrs. John Ray, while driving an automobile in Cleveland on Monday, June 25, ran down a bicyclist in Euclid avenue. Though the man is said to have been to blame for the disaster, Mrs. Ray declares that she will reimburse him for the loss of time while he is incapacitated for business.

Lulu Glaser has renewed her contract with her present managers for three years more, although the existing agreement does not terminate until the end of next season. This coming year she is to appear in a new piece by George M. Cohan. The following year she is to be established at the Liberty Theatre for forty consecutive weeks, playing in a large and extremely varied repertoire. Thereafter she is to present her repertoire for long engagements in Boston, Philadelphia, and Chicago. Edward E. Kidder, Paul Potter, Harry

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B. Smith, John J. McNally, and George V. Hobart have all been commissioned to deliver plays for her use.

Kate Hennessy has been engaged by A. H. Woods to play the ingenue "lead" in Ruled Off the Turf, the racing play by Owen Davis. Miss Hennessy was originally cast for the part of the blind girl in Bertha, the Sewing Machine Girl.

Edith Yerrington is said to be the latest possibility as a full-fledged light opera "star," and if her plans materialize her really excellent voice should stand her in good stead. Miss Yerrington has secured the rights to an opera, as yet without a name, by Otto Harbach and Karl L. Hoschna.

Olive Johnson, of Green Bay, Wis., was recently married to Albert F. Thiemeyer, of St. Louis, at Deadwood, S. D. Miss Johnson was making a tour of the West when she met Mr. Thiemeyer, who is employed in Chicago.

Orrin Johnson, who is under five years' contract to Edward A. Braden, and who is now in Europe, has been loaned to Henry B. Harris for the New York run of Charles Klein's new play, Daughters of Men.

Lilly Lorrell, who was engaged by Nat Goodwin while in London for the part of Georgia Chapin in An American Citizen, arrived from Europe on Saturday, June 23. She is to spend the Summer in Toronto.

Clarence Harvey, who plays the title-role in His Honor the Mayor, has been made the defendant in an action for divorce brought by his wife, Ethel Hoyt Duffy, known to the stage under the name of Ethel Harvey.

John Major, for two years the representative of Fritz Schief, has been engaged by Sothen and Marlowe to supervise their business affairs for the coming season.

Sara MacDonald in Adrift in New York opens the Columbia Theatre, Newark, on Aug. 27. This company will be seen at the Murray Hill on Sept. 10.

Clyde Franklin and Musa Ray Beall were married at high noon on June 26 at Trinity Episcopal Church, Newark, O., the Rev. L. R. Franklin officiating.

Eugene Freeman Hall, paymaster of the battleship Indiana, was married on June 26 at half past twelve in the morning to Eleanor E. Lund, of The Social Whirl company. The ceremony was performed by Rev. Henry M. Warren, chaplain of the New York hotels, at his residence in West Ninety-fourth Street. Mrs. Warren was the witness.

AMATEUR NOTES.

The pupils of the Ludlam School of Dramatic Art of Philadelphia, Pa., gave a very interesting programme at the New Century Drawing Room June 25. Five sketches were presented, and in each one good judgment was shown in casting the pupils in the different roles. Mrs. Busby's Pink Tea was the first sketch, and it was followed by The Dressing Gown, A Lady from Philadelphia, On Account of the Lobster, and Triumph of Pauline. The audience showed appreciation by much applause, and many present predicted success for the future Theatians.

The young women of St. Mary's Church, Williamsbridge, N. Y., presented two comedies in the lecture room of the church June 18 and 19. The first play given was The Greatest Plague in Life, and the cast was: Mrs. Bustle, Florence Oliver; Mary Bustle, Edna Kidder; Grandmother Bustle,

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Anna Buhr; Biddy O'Reafferty, Polchinski; Kitty Oliver, Mary Lyden; Miss Moonshine, Anna Polchinski, and Bridget McGuire. Mary McGovern, Mrs. Oakley's Telephone was the other play, and the cast was: Mrs. Oakley, Anna Keiser; Constance, Mabel Murray; Mary, Priscilla Clements, and Emma, Lillian Murray. The affair was one of the most successful ever given by the Children of Mary, under whose auspices the entertainment was given, and Father O'Reilly, who supervised the plays, complimented the young ladies on their wonderful achievement.

The graduates of St. Mary's School, Salem, Mass., presented the operetta, A Merry Company, at the Salem Opera House, June 21. The occasion was the fifty-first annual commencement, and many prominent people were present with the parents and friends of the students, to hear the elegant address of Rev. E. J. Murphy, who also distributed the diplomas and prizes. The pupils showed wonderful talent in the operetta, and were rewarded with special prizes for elocution and singing.

The Manual Training High School Choral Dramatic Society of Brooklyn, N. Y., gave a very satisfactory performance of The Pirates of Penzance at the Majestic Theatre, June 23. It was one of the amateur events of the season, and the house was well filled. C. H. Yerbury, the musical director, and Anna Neuhaus, the dramatic director and the elocution teacher of the school, deserve great credit for what they accomplished. The hit of the evening was the delightful performance of Margaret Wood as Mabel. Her voice was clear, musical and strong, and her acting natural. Valentine Ketcham was the Pirate King. He met with an accident a few days before the performance which made it necessary for him to use crutches; but he sang so well that the handicap was hardly noticed. George Brierly was a good Frederick, Wilson Harrington played as Samuel, Richard Bassard was a droll Sergeant, Hayden Kelsey as the Major had a weak voice but a good presence, Teresa Morris was a dainty Kate, while Augusta Phelps, Daisy Best, and Ethel Halloran as the daughters were pretty and natural. The orchestra was made up of the boys and girls of the society, and the music was well rendered. William O'Leary was chairman of the Reception Committee. C. W. Vail, who had charge of affairs in general, was congratulated by the society for the successful plays of the year given under its auspices.

The Rock and Buskin Dramatic Society of Lafayette College, Easton, Pa., staged their annual commencement play June 16 at Able Opera House

before the largest audience in the society's history. The production was Old College Chump, a musical comedy, libretto and lyrics by Thomas Blaine Donaldson, who has written and staged the Lafayette plays for the past five seasons. The performance included a capable cast and chorus, with attractive musical numbers, songs and dances.

The annual play of the Shakespeare Society of Wellesley College, Wellesley, Mass., June 22, was one of the most successful events ever presented by the students. The offering was Twelfth Night, and the performance took place on the greenward lawn in Rhododendron Hollow. Every one of the cast was carefully selected and rehearsed by Malvina Bennett, head of the elocution department, and her efforts were rewarded by congratulations from many prominent literary people who were in the audience. The cast was: Orsino, Margaret Erwin; Sebastian, Edith Edson; Antonio, Elizabeth Moore; Sea Captain, Martha Hughes; Valentine, Anna Dickinson; Curio, Dorothy Storey; Sir Toby Belch, Ethel V. Grant; Sir Andrew Aguecheek, Louise Steele; Malvolio, Elsie Goddard; Fabian, Gladys Brown; Feste, Helen Cummings; Viola, Helen Edwards; Olivia, Katherine Schopperle, and Maria, Margaret Tapley.

Madeleine Edison, daughter of Thomas A. Edison, appeared in a performance of As You Like It at the Oak Place private school at Akron, O., June 15. A new feature was introduced which Miss Edison invented. It was called The Dance of the Flowers, a musical sketch, and was introduced during the performance.

The Collegiate Alumnae of Portland, Ore., presented Tenyson's The Foresters June 22 on the slope of Cedar Hill. The thick growth of natural forest trees made a beautiful background, and the wide and flower spotted lawn with the lights hidden in the low bushes produced a fairy-like atmosphere. The best people of Portland were present, and the production, on all sides, was considered the most pleasing entertainment ever given in the city. Once the play started the stage was soon transformed into Sherwood Forest, the haunt of Robin Hood and his band; and the players were so natural that it all seemed like a reality instead of a play. The cast was as follows: Robin Hood, Eleanor McDonald; Maid Marian, Miss Lombardi; Friar Tuck, Gertrude Boncardner; Little John, Eleanor Tower; Kate, Louise Williams; Will Scarlet, Mrs. Frank Riley; Anne-a-Dale, Edna Bennett; Sir Richard Lee, Miss Tennille; Sheriff, Miss Northrup; Madge, Miss Parker, and Much, Mrs. Taggart.

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